LONGMEN GROTTOES

龙门石窟

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龙门石窟矗立在黄河中游南岸、伊阙峡谷的伊水两岸，地处洛阳汉魏故城西南的阙口关、隋唐东都洛阳城南的伊阙关，距中国八大古都之一、首批中国历史文化名城、十三朝古都洛阳市区13公里。北魏孝文帝493年迁都洛阳始建，历东魏、西魏、北齐、隋、唐等朝400多年的开凿，成为中国目前保存比较完整的大型石窟群，两山现存窟龛2300多个，雕像10万余尊，碑刻题记2800多块（通），有30多万字，佛塔80座。本书选录的石窟造像是北魏晚期至盛唐中国造型艺术极盛期的优秀作品，展示了在龙门形成并影响全国石窟造像的“中原风格”和“大唐风范”两种划时代造型艺术的风采，展现了北魏、唐代典型的皇家石窟寺造像艺术风范。“精舍临峭壁，千龛绕层阿”的石窟寺艺术与碧波荡漾、旖旎壮美的伊阙风光，尽显人文与自然的和谐之美，将世界遗产地龙门石窟的崭新形象展现在人们面前。

Longmen Grottoes stand upright on the south bank of middle reaches of the Yellow River and both banks of the Yihe River through the Yique valley. This place was called Quekou Pass in the Wei and Han Dynasties, and the Yique Pass in the Sui and Tang Dynasties. The distance to Luoyang, which is the ancient capital of thirteen dynasties, one of the eight ancient capitals of China and the first group of Chinese historical and cultural cities, is 13 kilometers. The fisrt carving work on Longmen Grottoes began in 493 AD when Emperor Xiaowen of Northern Wei Dynasty moved the capital to Luoyang. From then on construction on caves had been carrying on during Eastern Wei, Western Wei, Northern Qi, Sui, Tang Dynastics more than 400 years. Longmen Grottoes is the most intact grottoes exsitung in China, which has more than 2300 caves, 100000 sculptures, 2800 pieces of inscriptions and 80 pagodas. The sculptures of grotto collected in the book are excellent works from the late Northern Wei Dynasty to the middle times of Tang Dynasty, which is the height time of Chinese carving art. They show the "national style" and the "Tang fashion" of Chinese grottoes, which had been formulated in Longmen and had an impact on this art nationwidely. These epochmaking styles show the typical fashion of the royal grottoes of Northern Wei Dynasty and Tang Dynasty. The extensive grotto art and charming Yique scene show a harmonious beauty between culture and nature, which has exhibited the new visage of World Heritage Longmen Grottoes to people.

2000年11月30日，联合国教科文组织第24届世界遗产委员会根据世界文化遗产遴选标准(I)、(II)、(III)将龙门石窟评为世界文化遗产，列入《世界遗产名录》。

(I)龙门石窟雕像展现了人类杰出的艺术创造力。

(II)龙门石窟完美展现了石雕这一古老艺术的魅力，而石雕在亚洲地区的文化发展中处于重要地位。

(III)龙门石窟是中国唐朝高度发达的文化水平和社会形态的缩影。

世界遗产委员会评价：龙门地区的石窟和佛龛展现了中国北魏晚期至唐代(493～907)期间最具规模和最为优秀的造型艺术。这些详实描述佛教中宗教题材的艺术作品，代表了中国石刻艺术的最高峰。

On November 30, 2000, according to the criteria (I)、(II)、(III) of World Cultural Heritage, the 24th session of World Heritage Evaluation Commission of UNESCO inscribed Longmen Grottoes on *World Heritage List*.

Criterion I. The sculptures of the Longmen Grottoes is an outstanding manifestation of human artistic creativity.

Criterion II. The Longmen Grottoes illustrate the perfection of a long established art form which play a highly significant role in the cultural evolution of Asia.

Criterion III. The high cultural level and sophisticated society of Tang Dynasty of China is encapsulated in the exceptional stone carvings of the Longmen Grottoes.

Brief Description on Longmen Grottoes from World Heritage Evaluation Commission of UNESCO:

The grottoes and niches of Longmen contain the largest and most impressive collection of Chinese carving art of the late Northern Wei and Tang Dynasties (493～907). These works, entirely devoted to the Buddhist religion, represent the high point of Chinese stone carving.

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伊河两岸的石刻艺术长廊

张全有

这是一处同中华民族创世纪神话连在一起的胜迹，大禹开龙门，一川清水汇入河洛大地，这块古老的土地从此血脉畅通、四季安澜。这是一尊与十三朝古都灿烂历史不可分割的杰作，当奉先寺的大佛雕成时，一段洛阳历史上最辉煌的记忆永远凝固在卢舍那宁静安详的面庞上。这是一个承载河洛儿女光荣与梦想的胜地，为了龙门石窟走向世界，古都人民做出了巨大的牺牲，终于使龙门山色在新千年的阳光下更加郁郁苍苍。

1 500 多年来，闪耀着北魏和盛唐文明之光的大型石窟群——龙门石窟默默地矗立在黄河中游南岸、伊阙峡谷的伊水两岸。这座守望着母亲河的石窟，雄踞河洛大地，俯视异邦，一直吸引着众多不同肤色的芸芸众生神往、朝拜。这是一种聚会，一种感召。它把人性神化，付诸造型，又用造型引发人性。于是，它成了民族心底里一种彩色的梦幻，一种圣洁的沉淀，一种永久的向往。这是一种狂欢，一种释放。在它的怀抱里神人交融，时空飞腾。于是，它让人走进神话，走进寓言。在这里，狂欢是天然秩序，释放是天赋人格，艺术的天国是自由的殿堂。这是一种仪式，一种超越宗教的宗教。佛教理义已被美的火焰蒸馏，剩下了仪式的盛大和高超。只要是知闻它的人，都会寻找机会来投奔这种仪式，接受它的洗礼和熏陶。

这里地处洛阳汉魏故城西南的阙口关、隋唐东都洛阳城南的伊阙关，距中国八大古都之一、首批中国历史文化名城、十三朝古都洛阳市区 13 公里。正是北魏孝文帝迁都洛阳、隋炀帝营建东都洛阳，使龙门石窟以中国现存规模最大、保存完好的皇家石雕艺术

宝库遐迩闻名。太和十七年（493）为主统一全国、推行汉化改革的孝文帝率领30万大军，声称攻打南朝齐政权，来到了他仰慕已久的中原古都洛阳。时值九月，淫雨霏霏，皇帝披坚执锐，站在雨中，号令军队继续南征，文武大臣齐跪劝阻，孝文帝乘机宣布迁都洛阳。隋仁寿四年（604）七月，隋炀帝杨广继位。十一月炀帝亲临洛阳，登上邙山，眺望伊阙，称赞龙门形胜，适宜营建新都，颁布了创建东都的诏书。大业元年（605）三月，任命尚书令杨素任营建东都大监、将作大匠宇文恺任副监，在汉魏故城西建新都城。大业二年（606）四月，隋炀帝从伊阙率领文武百官，旌幡招展，浩浩荡荡，经建国门（唐称定鼎门）、端门、则天门（唐称应天门），进入东都洛阳宫城，宣布迁都洛阳。

历史不会忘记魏孝文帝、隋炀帝两位皇帝，是他们迁都洛阳的决策，造就了都城南伊阙峡谷大型石窟群——龙门石窟的诞生。

集中展示在伊河两岸、伊阙峡谷悬崖峭壁上的龙门石窟，是中国石窟艺术极为重要的组成部分，也是世界石窟艺术中公元5世纪末至8世纪中叶(493～756)最为辉煌壮美、璀璨绚烂的篇章。香山、龙门山东西对峙，伊水中流，远望犹如一座天然门阙，古称“伊阙”，又称“阙塞”、“阙口”，隋代称龙门。这里地势险要，为拱卫汉魏故城、隋唐东都洛阳城的屏障，是古都洛阳的南大门。493年笃信佛教的北魏孝文帝迁都的同时，没有忘记把佛教的发展中心也转移到洛阳来，龙门伊水岸边掀起的开窟造像活动，宣告了一个神奇的大型石窟群——龙门石窟的创建。北魏以降，历东魏、西魏、北齐、隋、唐、五代等朝，断断续续开凿历经400多年，其中了5世纪末至8世纪中叶最为兴盛，是中国早期后段和中期石窟艺术的典范。龙门石窟是中国目前保存比较完整的大型石窟群，两山现存窟龛2 300多个，雕像10万余尊，碑刻题记2 800多块（通），有30多方字，佛塔80座。两山窟龛造像以数量之多、规模之大、题材多样、雕刻精美、蕴涵丰富而蜚声中外。以北魏和唐代造像达到当时的艺术顶峰及匠心独具的皇家风范、中原风格而异于早、晚期石窟。以碑刻题记数量居世界石窟之最被誉为“古碑林”。以造像内容广涉佛教信仰的众多宗派，甚至包括道教的题材，也是石窟艺术中所罕见的。龙门石窟延续时间长，跨越朝代多，所处地理位置优越，自然景色幽美，在世界众多石窟群中更是独树一帜。龙门石窟以大量的实物形象和文字资料从不同的侧面展示了当时中国的政治、经济、宗教、文化等悠久而灿烂的历史和发展变化，对中国石窟艺术的创新与发展做出了重大贡献。它与敦煌莫高窟、大同云冈石窟、重庆大足石刻构成了一部完整的中国石窟艺术发展史，不仅是中国而且也是世界石雕艺术的杰作。

1961年3月4日，中华人民共和国国务院公布龙门石窟为第一批全国重点文物保护单位。1982年2月15日，国务院公布龙门风景区为第一批国家级重点风景名胜区。2000年11月30日，联合国教科文组织第24届世界遗产委员会将龙门石窟列入《世界遗产名录》。世界遗产委员会认为：龙门地区的石窟和佛龛展现了中国北魏晚期至唐代（493～907）期间最具规模和最为优秀的造型艺术。这些详实描述佛教中宗教题材的艺术作品，代表了中国石刻艺术的最高峰。

一、龙门石窟的雕像展现了人类杰出的艺术创造力

龙门石窟群规模宏大，气势磅礴，雕刻精湛，内容丰富，是世界最伟大的古典艺术宝库之一，窟龛雕像展现了人类杰出的艺术创造力。两山造像依岩开凿，窟龛密如蜂房，绵延均达1公里。北魏造像占30%，唐代造像占60%。北魏时期的大型洞窟有古阳洞、宾阳中洞、莲花洞、火烧洞、魏字洞、皇甫公窟、普泰洞、路洞等。古阳洞是开凿最早、规模宏大、内容最丰富的洞窟，宾阳中洞最为富丽堂皇，是6世纪石窟造像的典范。皇甫公窟，原名石窟寺，完工于527年。窟外雕刻一仿木结构的庑殿式屋顶，窟楣内雕刻七佛。正壁造一佛二弟子二菩萨七尊大像，两侧壁雕造大龛。该洞是功德主太尉公皇甫度一次设计、完工的龙门保存完整的一个洞窟。唐代的主要洞窟有潜溪寺、宾阳北洞、宾阳南洞、敬善寺、摩崖三佛龛、万佛洞、双窑、惠简洞、唐字洞、奉先寺、净土堂、极南洞、擂鼓台三洞、高平郡王洞、看经寺、吐火罗像龛、二莲花洞、四雁洞等。奉先寺卢舍那大像龛规模最大，完工于675年，共造9尊大像，主尊卢舍那大佛高17.14米，面相丰圆，流露出慈祥的目光，通过其他雕像——弟子、菩萨、天王、力士、地鬼的衬托，群雕主次分明，根据其内在的特征采取不同的表现形式，这种自然主义代表形式更加明显，是7世纪石窟造型艺术最完美的代表性作品。擂鼓台的大万伍佛像龛，内容广博，雕饰华丽，三壁壁基雕25尊罗汉像，是7世纪石窟造型艺术的典型范例。看经寺内三壁雕29尊等身罗汉像，是一幅瑰丽的人物画廊，长有30多米。人物塑造形神兼备，性格迥异，流露出各自不同的内在情趣，为石窟造型艺术中所罕见。这些造像集中展现了北魏和唐代皇室、王公大臣、佛教信众举国崇信佛教的历史画卷，使人感受到一种用权力和财富建造起来的辉煌。

二、龙门石窟完美展现了石雕这一古老艺术形式的魅力，而石雕在亚洲地区的文化发展中处于重要地位

龙门石窟地处中原，是外来的佛教艺术根植于中华民族的传统艺术土壤之中结出的丰硕成果，是中国古代雕塑艺术完整体系的集中表现，在亚洲石窟艺术中有自己特殊的历史地位。石窟艺术传入中国后，新疆等边远地区的早期石窟艺术，乃至云冈昙曜五窟都较多地保留了印度犍陀罗和秣菟罗艺术的因素。而龙门石窟则是远承印度石窟艺术，近继大同云冈石窟风范，与魏晋洛阳和南朝先进而深厚的汉族历史文化相碰撞、融合而开凿成的。所以龙门石窟的造像艺术一开始就有"改梵为夏"的趋向，表现出对民族审美意识和形式规律的悟性与强烈追求，使石窟艺术呈现出了中国化、世俗化的趋势，形成了北魏、唐代两种划时代的中原风格。北魏龙门造像的神态气质、衣着服饰、雕刻技法焕然一新，显现出一种"褒衣博带"、"秀骨清像"、表情温和、潇洒飘逸，富有生机、健康和力度的风格。唐代龙门造像受雍容华贵、富丽健美时尚熏染，演变成躯体丰腴、面相圆润、隆胸细腰、典雅端丽的风格，精雕细刻，达到形似完美的艺术高峰。这两种风格赋予人物不同的性格特征，具有强烈的艺术感染力和社会教化作用，一经形成，即对

龙门周边地区石窟群、云冈晚期造像、乐山大佛、炳灵寺大弥勒像及敦煌莫高窟造像产生影响，甚至惠及朝鲜、韩国、日本的石窟造型艺术。

三、龙门石窟展示了中国唐朝高度发达的文化水平和社会形态，营造了气势磅礴、奋发向上的盛唐气象

隋唐东都洛阳城的营建，洛阳政治、经济、宗教、文化中心地位的确立，揭开了唐朝龙门石窟第二次造像高峰的序幕。从唐朝开国到鼎盛的100年间，龙门石窟进入了开窟造像的第二次兴盛时期。唐太宗贞观十五年（641）魏王李泰完成宾阳南洞，到潜溪寺的开凿，宾阳北洞的完工，正是中国佛教“净土宗”建立的时期。唐高宗和武则天时期造像达到了鼎盛，石窟造像虽属于佛教艺术，但它跟政治紧密相连。从龙门许多唐代石刻造像中，还可以窥见武则天一步步走上女皇宝座的踪迹。万佛洞完工于唐高宗永隆元年（680）十一月三十日，是专为唐高宗、武则天做“功德”而开凿的功德窟，也是以唐朝宫廷大监姚神表、内道场供奉者智运禅师等为首的一批御用僧尼，奉命为大皇唐高宗、天后武则天发愿雕造的。武则天当皇后、女皇期间，特别崇信弥勒，在龙门雕造弥勒佛。双窑南洞、惠简洞、大万伍佛洞、二佛洞、极南洞和摩崖三佛龛都是以弥勒佛为主尊的窟龛。龙门造像中体形最大、形态最美、艺术价值最高的要数奉先寺主尊卢舍那大佛了。奉先寺位于龙门西山南部的山腰上，是一个南北宽近40米的露天大龛。这里共有9尊大型雕像，都是依山凿石而成。奉先寺的主尊是卢舍那大佛。卢舍那佛是报身佛的名字，也是对佛真身的尊称。大佛通高17米多，仅耳朵就有1.9米高。在佛经中，卢舍那是佛在显示美德时的一种理想化身。奉先寺大卢舍那像龛是唐高宗、武则天亲自经营的皇家开龛造像工程，工程设计和施工是由高宗亲自任命制定。为此，武则天曾于咸亨三年（672）捐出“脂粉钱二万贯”。佛像面容丰腴饱满，修眉细长，眉若新月，眼睑下垂，双目俯视，嘴巴微翘又含笑不露，庄重而文雅，睿智而明朗。传说，唐高宗上元二年（675）除夕，时值卢舍那大像龛工程竣工之日，武则天亲自率领文武朝臣驾临龙门，参加主佛卢舍那的开光仪式。神龙元年（705）武则天退皇帝位，称则天大圣皇后，同年十一月去世，龙门石窟的弥勒造像活动也就日渐减少了。龙门石窟的辉煌历史，伴随着弥勒神灵的消失，也从绚烂的顶峰跌落下来。渔阳鼙鼓动地来，惊破霓裳羽衣曲。8世纪中叶，安禄山起兵反唐，叛军所向披靡，占领东都，唐玄宗出逃成都。洛阳的繁华，盛唐的繁荣气象一去不复返了，唐朝龙门的造像活动从此烟消云散。这些皇室主持营造的窟龛，体现了皇家的意志和行为，具有浓厚的国家宗教色彩，展示了皇家石雕艺术的风范，是唐朝高度发达的文化水平和社会形态的缩影。

龙门香山相望含笑，伊水中流一路欢歌。听到浑厚、悠扬的香山寺钟声，长眠在龙门东山北麓琵琶峰上的享誉中外的唐代诗人白居易默默地含笑。这位晚年居住洛阳18年，重修香山寺，自称“香山居士”，同如满禅师等“香山九老”赋诗酬唱于该寺的堂上林下的中唐诗人，曾盛赞道：“洛都四郊山水之胜，龙门首焉。龙门十寺观游之胜，香山首焉。”

1 000 多年来他躺在东山琵琶峰上享受着气势磅礴、风光旖旎的龙门山色。卢舍那大佛，端坐在西山观赏着雄浑壮美的伊阙风光。卢舍那的微笑，见证了大唐帝国的繁荣昌盛。

中华人民共和国成立后，国家和地方各级政府对龙门石窟高度重视，使龙门石窟得到了妥善保护、合理利用。中央三代领导人亲临龙门视察、参观。龙门石窟研究院实施了抢险加固、综合治理工程，保证了洞窟、岩体、雕刻品的安全。同时，积极开展国际合作，搭建国际交流平台，1997～2002 年同意大利那波黎大学非洲和东方文化研究所合作进行龙门奉先寺遗址的考古调查、修护， 2002 年联合国龙门石窟保护修复工程、2004 年意大利非洲和东方研究院及图思雅大学与中国文物研究所文物保护培训班龙门石窟双窑修复项目，实现了龙门石窟文物保护、研究同国际先进水平和理念的接轨。强力治理了龙门石窟文物保护区的周边环境，基本恢复了龙门石窟区的自然环境和石窟寺艺术静谧、和谐、古朴的历史风貌，重现了“精舍临峭壁，千龛绕层阿”的伊阙风光，实现了龙门石窟景区的封闭管理。人们徜徉在碧波荡漾的伊水河畔，倾听香山寺传来的浑厚、悠扬的钟声，吟咏唐宋诗人赞美龙门的名篇佳作，品味北魏、唐代石窟艺术博大精深的文化内涵，观赏碧水蓝天、旖旎壮美的伊阙风光，尽享人文与自然的和谐之美。

香山寺盛唐时位居龙门十大寺院之首，自古就有“撞钟祈福”的习俗。2004 年以来，除夕之夜，龙门石窟举行一年一度的香山寺“盛世钟声”贺新春活动。香山寺的夜晚，灯火璀璨，流光溢彩，从 23：59 开始撞钟，108 响的香山钟声，将新春的祝福送进千家万户，传遍河洛大地。这喜庆祥瑞、浑厚、悠扬的香山寺“盛世钟声”，传出很远、很远，回荡在伊阙峡谷的上空。香山寺下鞭炮齐鸣，礼花四射。漫天礼花将世界遗产地——龙门石窟的夜色映照得五彩缤纷、璀璨夺目。钟声撞响了龙门石窟人祝福国泰民安、祈求世界和平的美好愿望，也祈福“千年帝都，牡丹花城”——中国十大最佳魅力城市洛阳的美好明天。

四、文物回归，对恢复龙门石窟文物的原真性、世界遗产的真实性和完整性意义重大

2005 年 10 月 22 日，龙门石窟研究院隆重举行“流失海外龙门石窟文物回归庆典”，国家文物局宣布由中国文物信息咨询中心使用“国家重点珍贵文物征集专项经费”从海外征集回国的七件龙门石窟流失佛教造像送还龙门，承载了中华民族屈辱和苦难的国宝级石刻文物在颠沛流离、漂泊异国他乡 80 多年后，终于回到了魂牵梦萦、期待身首合璧的家园。这是继 2001 年加拿大国立艺术馆无偿送还龙门看经寺罗汉迦叶上半身雕像后的又一盛事，见证了祖国的强盛和文物事业的发展与进步，展示了中华民族伟大复兴进程中的旷世荣光。

1. 古阳洞高树龛释迦牟尼佛头，高 32 厘米，北魏景明三年（502）“邑主”高树率 32 名成员雕刻完成，造像题记为魏碑“龙门二十品”之一。头饰波状高髻，眉间有白毫像，面目清秀，脸形修长，棱角分明。刀法刚健有力，颈下连一截斜披袈裟之襟缘。佛头造像是北魏后期龙门佛教造像艺术“秀骨清像”的优秀范例，它处于雄浑阳刚的云冈期向

秀骨清像的龙门期的过渡时期，斜披袈裟，偏袒右肩的服饰特征，是魏孝文帝迁都洛阳后风格转变期的雕刻，艺术价值高，珍贵性和特殊性在龙门是独一无二的，是北魏石窟造像艺术中原风格的完美展现。身首照片复原后，旅法雕塑家熊秉明高度概括为："斩金削玉、简净瘦硬"，"生命顿出、神采奕然"，展现了鲜卑族刚强雄毅的民族性格。该龛主尊头部1907年至1920年间被盗，首先运往法国，后流落比利时，70年代末被美国收藏家收藏，1991年春纽约美籍华裔陈哲敬先生购得。从瘦型脸和衣褶看，初步推断为龙门佛头像。首先将佛头照片寄中央美术学院美术史专家汤池教授，请代为查考、核对。汤先生依据造像风格、服饰推断，应属龙门古阳洞某龛佛头。1992年10月陈哲敬来到龙门，同龙门石窟研究院温玉成、王振国测量、核对，发现与古阳洞北壁8米高的高树龛释尊佛头盗凿接口完全吻合，证实该佛首为高树龛的主尊释迦牟尼佛头。2004年12月，经国家文物局批复同意，中国文物信息咨询中心征集回国。

2.火顶洞左胁侍观世音菩萨头像，高37厘米。头顶挽饰高发髻，髻前有化佛。脸型丰腴适中，五官比例匀称，神态静穆端庄，长眉呈弧线形，眼睛细长微睁，鼻梁挺直隆起，唇部微闭跷起，颈部雕有三道蚕节纹。造像的背面有一条隆起的楔形棱线，破损沟槽的痕迹很长，从整个头顶延伸到腹部，颈下至胸前衣襟部分断裂，疑为盗凿时已破碎。约在20世纪30年代中期前被盗。80年代初陈哲敬先生在一次古董拍卖会上购买、珍藏。1992年12月初龙门石窟研究院王振国经测量、核对，身首正相吻合，确认观世音菩萨头像为火顶洞左胁侍菩萨头。2004年12月，经国家文物局批复同意，中国文物信息咨询中心征集回国。

观世音菩萨头像所在的火顶洞开凿于唐武则天至中宗时期，随着左胁侍观世音菩萨头像的回归，断定火顶洞造像的主尊为阿弥陀佛，右侧为大势至菩萨，称为西方三圣，属净土宗造像。时值唐王朝国力强盛，文教事业发达，雕刻技术日臻成熟、完善的黄金时代，处于唐朝"开元盛世"的黎明时刻。造像展现的躯体丰腴，面相圆润，隆胸细腰，典雅端丽，线条流畅，精雕细刻，造型完美的艺术形象，是7世纪末至8世纪初典型的初唐后期代表作品。

3.北魏弥勒菩萨头像，高23厘米。头像脸型瘦削，戴莲花冠，中央莲瓣雕一坐佛，眉目清秀，脸型稍瘦，双目低垂，鼻梁挺直，阴线弯月眉，姿态安详。此头像具有龙门古阳洞交脚弥勒造像特点，为北魏时期风格，可能与龙门石窟古阳洞造像有关。2004年12月，经国家文物局批复同意，中国文物信息咨询中心征集回国。

4.唐代佛龛立佛头像，高17.8厘米。顶有波状高肉髻，饰三朵旋涡纹，发髻三涡纹呈"品"字形排列。面目丰满圆润，高眉长目，双目微闭，唇部略抿微翘，神态文静高雅，雍容大度。雕刻手法朴实，刀法流利自然，应为龙门唐代某佛龛中散落的小佛的佛头。此佛头具有龙门唐代立佛像特征，发髻样式为龙门佛像的主流样式，石质及钙化特征与龙门石窟地质条件吻合，应为龙门石窟流失文物。2004年12月，经国家文物局批复同意，中国文物信息咨询中心征集回国。

5.唐代前期飞天造像，长36厘米。飞天呈横“L”形，姿态优雅，面部表情异常文静，面容饱满，文静秀丽，端庄飘逸。身体造型随飞舞动势呈左高右低，腰身倾斜，脚部弯曲，披帛飘舞，体态轻盈，妩媚端庄，悠然自得，生动传神。雕刻简洁，洒脱自然，为龙门某洞窟中成组伎乐天凿下来的珍品。此飞天具有龙门唐代前期造像特征，石质及钙化特征与龙门石窟地质条件吻合，应为龙门石窟流失文物。2004年12月，经国家文物局批复同意，中国文物信息咨询中心征集回国。

6.唐代洞窟佛头，高43厘米，宽27厘米，保存完整，形体硕大，石皮风化程度显著，右眉骨及右颊部有剥裂痕。造型为龙门石窟典型盛唐样式，应为大型立佛或坐佛之头部。盛唐为龙门石窟鼎盛期，雕塑艺术价值极高，所以龙门石窟盛唐时期佛头盗损严重，目前龙门盛唐时期大型立佛、坐佛40余尊，大多有身无首，此佛头如能经现场查对原处位置后予以复位，意义重大。2005年10月，经国家文物局批复同意，中国文物信息咨询中心征集回国。

7.唐代天王头像，高33.5厘米，宽15厘米，石皮风化，凝浆显著。保存完整，神气十足，为龙门石窟典型盛唐样式。专家经资料比对认为，此件极有可能是火顶洞两件流失天王头像中的一件（另一件现藏美国佛利尔美术馆），如能经现场勘查确定，与火顶洞观音头像一并复位，意义重大。2005年10月，经国家文物局批复同意，中国文物信息咨询中心征集回国。

8.看经寺罗汉迦叶上半身雕像，高84.3厘米。高鼻深目，眉头轻锁，颧骨突出，宽嘴大耳，似西域人，着宽袍大袖，衣纹清晰。右手擎一枝莲柄，左手衣袖以下为断痕。还有一块莲花造像，本为罗汉所擎之物，现已断开。经专家组鉴定认为：该造像从石质、盗痕、细部特征、艺术风格、资料照片比对，均与龙门石窟唐代看经寺29尊罗汉像第一身摩诃迦叶尊者完全吻合，属于国家一级文物。看经寺雕有29尊传法罗汉像，每尊高约1.8米。迦叶尊者在1936年至1940年被盗，1970年在伦敦索斯比拍卖行公开露面，被芝加哥的Marilynn Alsdorf收藏，第二个拥有者为加拿大慈善家、艺术品收藏家赫尔曼·利维，1978年捐赠给加拿大国立艺术馆，陈列在埃尔金石雕街主展区。2001年3月国立艺术馆发现这件雕塑品很可能是龙门石窟看经寺里被盗的迦叶尊者雕像，确认后决定将造像无偿送还中国。2001年4月19日造像归还龙门石窟研究院。

回归龙门的石刻造像，是北魏晚期至盛唐（493～756）中国造型艺术极盛期的优秀作品，展示了在龙门形成并影响全国石窟造像的“中原风格”和“大唐风范”两种划时代造型艺术的风采，展现了北魏、唐代典型的皇家石窟寺造像艺术风范，是龙门石窟造像艺术不可分割的重要组成部分，对恢复龙门文物的原真性、世界遗产的真实性和完整性具有重要意义。

The Gallery of Carved Arts Along the Banks of Yihe River

Zhang Quanyou

It is a wonder related to Chinese myth of genesis. When Da Yu, the ancient king of China, opened the gate of Longmen, a river flowed onto the land of Heluo. After that, the ancient land becomes vigorous and prosperous. It is a classic unseparable with resplendent history of thirteen dynasties. When the sculpture of a Buddha had been carved in the Fengxiansi Cave, a refulgent memory of the history of Luoyang had been left under the peaceful face of Vairocana. It is also a famous spot bearing the weight of the glory and dreams of the people in Heluo. To bring the Longmen Grottoes to the outside world, the local people have scarified a lot. After their great efforts, the scenery of Longmen Grottoes has become more and more verdant under the sunshine of the new millennium.

For 1500 years, Longmen Grottoes-the huge grottoes which glitter the light of Northern Wei Dynasty's and Tang Dynasty's civilization, have silently stood top and upright on the banks of the Yihe River in the Yique valley. These grottoes, which are keeping on watching the mother river (the Yellow River), locate on the land of Heluo, and look out upon other nations. They are constantly attracting people of different colors to go on a pilgrimage. They assemble and

impel these people, because they have changed humanity into divinity, and their sculptures have inspired humanity. Therefore, it has become the colorful dream at the bottom of the nation's heart, the holy deposition, and the eternal longing. They are a kind of revelry and release. In their arms, people can communicate with divines across the time and space. They let people enter into the myth and the apologue. There, revelry is the natural order, and release is the inherent character. The kingdom of art is also the palace of freedom. Those grottoes are also a kind of ceremony, a religion beyond religion. The doctrine of Buddhism has been distilled by the flame of beauty, left only the splendor and the loftiness of the ceremony. As long as you heard of them, you would find opportunity to attend this ceremony, and accept the ablution and the edification.

This place was called Quekou Pass in the Wei and Han Dynasties, and the Yique Pass in the Sui and Tang Dynasties. The distance to Luoyang, which is one of the eight ancient capitals of China, is 13 kilometers. After the Emperor Xiaowen of Northern Wei Dynasty had moved the capital to Louyang, and Emperor Yang of Sui Dynasty had carefully constructed it, the Longmen Grottoes had earned a fame of the biggest and the most intact royal treasury of art. In AD 493, Emperor Xiaowen, who wanted to unify China, and to carry out the reform of Hanization, led an army of 300 000 into Luoyang, the ancient capital of China, in the name of invading Qi government. It was September at that time, and it rained very hard. The emperor, well armed, stood in the rain and called out continuing invasion. However, all his men, on their knees, begged for a stop. Emperor Xiaowen seized that opportunity to move the capital to Luoyang. In July AD 604, Emperor Yang of Sui Dynasty succeeded the empire. In November, he came to Luoyang in person, and reached the top of Mang Mountain. After his overlooking of Yique, he highly praised the landform of Longmen, and issued an order to construct a new capital there. In March AD 605, he assigned Yang Su the director of construction, and Yuwen Kai the assistant director. In April AD 606, through Jianguo Gate, Duan Gate, and Zetian Gate, Emperor Yang with his officials paraded into the palace of Luoyang. Then he declared to move the capital to Luoyang.

The history will never forget Emperor Xiaowen of Northern Wei Dynasty and Emperor Yang of Sui Dynasty. It is their decision to move the capital to Luoyang that gives the birth to Longmen Grottoes-the huge grottoes in the Yique valley of southern city.

The Longmen Grottoes, which exhibit on the banks of Yihe River and the cliffs of Yique valley, are the most important part of Chinese grotto art, as well as the most splendid and flowery component of the world grotto art in the year between AD 493 to AD 756. Between the Xiang Mountain and Longmen Mountain, there is a river called Yishui. From a distance, it looks like a natural door, which was called "Yique", as well as "Quesai" and "Quekou". In Sui Dynasty, it was called Longmen. Here is a strategic place, the barrier to defend the capital, the southern gate to Luoyang. In AD 493, after moving the capital to Luoyang, the Emperor Xiaowen, who was a strong believer of Buddhism, did not forget to change the center of Buddhism to Luoyang. So that an activity of opening caves and carving sculptures started. This is the first cry of Longmen Grottoes. From then on, construction on caves had been carrying on during Western Wei, Eastern Wei, Northern Qi, Sui,Tang and five Dynasties. During over 400 years, the most popular years are between 5 century and 8 century. They are good examples of the grotto art in the end of the early time and the middle time of China. Longmen Grottoes are the most intact grottoes existing in China. There are over 2 300 caves, over 100 000 sculptures, over 2 800 carved steles, and 80 towers. It is well known for its outstanding number, large scale, various subject, carving skills and rich implication. The sculptures of Northern Wei and Tang Dynasties are different from early and late grottoes, because they have reached the top of carving skills at that time, and showed originality of royal and Han nation's style. As it has the most steles in the world grottoes, it is called the"forest of steles". The content of the sculptures has involved many sects of Buddhism, even the subjects of Taoism. This is infrequent in the grotto art. Longmen Grottoes lasted a long time, had across many dynasties, located in a good position, and has a beautiful scenery. Through a great deal of concrete carvings and word materials, Longmen Grottoes reveals the long and brilliant history and development of the politics, economy, religion and culture in China and contributes a great deal to the creativity and development of Chinese grotto arts. Longmen Grottoes,Tunhuang Mo-kao Grottos,Yungang Grottos and the Dazu Rock Carvings, they form a complete developing history of Chinese grotto arts and can be regarded the masterpieces of stone carving arts not only in China but also in the whole world.

On March 4, 1961, Longmen Grottoes was promulgated one of the first group of key cultural relic units for special protection by the State Council. On February 15,1982, it was promulgated one of the first group of scenery zones at the

national level by the State Council. On November 30,2000, Longmen Grottoes was inscribed on *World Heritage List* by UNESCO.

The comment of UNESCO goes like this: The grottoes and Buddha niches in Longmen district exhibit the highest quality and the most massive scale of plastic arts from late Northern Wei Dynasty to Tang Dynasty(493 907)in China. These artistic works which is a treasure-house of East Buddhist Art represent the peak of Chinese stone carving arts.

1. The carvings in Longmen Grottoes reveal the brilliant artistic creativity of human beings

Being majestic and magnificent, the Longmen Grottoes is one of the greatest artistic masterpieces in the world and reveals the brilliant artistic creativity of human beings. Longmen Grottoes are distributed on the cliffs along the banks of Yihe river and last about 1 Kilometer. 30% of the carvings are built in Northern Wei Dynasty while 60% are built in Tang Dynasty. The main larger caves of Northern Wei Dynasty are Guyangdong Cave, Binyangzhongdong Cave, Lianhuadong Cave, Huoshaodong Cave, Weizidong Cave, Huangfugongku Cave, Putaidong Cave and Ludong Cave, etc.The Guyangdong Cave is Longmen Grottoes' earliest cave, most images were contributed by the generals followed Emperor Xiaowen. In this cave, there are respectively layers after layers of big niches. Even everywhere has niches and images, so it is the richest content cave at Longmen. Binyangzhongdong Cave is the most brilliant one and can be regarded as the representative work of stone carvings in the 6th century. The Huangfugongku Cave which is originally named Shikusi Cave was finished in the year 527. Outside the cave there is a palace roof in imitation of wooden structure and there are seven figures of Buddha inside the cave. On the very front is carved one figure of Buddha, two monks, two Buddhas and seven giant figures while along the two sides of the cave are carved Buddha niches. This cave was designed by the donor Taiweigong Huangfu Du and remains the most intact cave at Longmen Grottoes. The main larger caves of Tang Dynasty are Qianxisi Cave, Binyangbeidong Cave, Binyangnandong Cave, Jingshansi Cave, Moyasanfokan Niche, Wanfodong Cave, Shuangyao Cave, Huijiandong Cave, Tangzidong Cave, Fengxiansi Cave, Jingtutang Cave, Jiandong Cave, Leigutaisandong Cave, Gaopingjunwangdong Cave, Kanjingsi Cave, Tuhuohuoxiangkan Niche, Erlianhuadong Cave and Siyandong Cave and etc. The most massive one is the chief Buddha Vairocana of Fengxiansi

Cave. It was finished in the year 675. There are 9 Buddha figures altogether with the height of the chief Buddha Vairocana at 17.14 meters. The wide forehead, beautiful eyes and dignified look of the chief Buddha Vairocana is set off by other sculptures monks, Buddhas, Heavenly Kings, Mighty Kings and ghosts. The sculptures are carved in different ways according to their distinctive internal features. The most representative style is the naturalist carving style which is the most perfect example of the stone plastic artistic works in the 7th century. The Dawanwu foxiangkan Buddha Niche in the Leigutaidong Cave is magnificent and rich in decorations. With 25 arhats on the three bases, it is the representative work of stone carving plastic arts in the 7th century. The 29 arhats carved on the three walls of Kanjingsi Cave is a rich gallery of Buddha figures which lasts more than 30 meters. The variety in the appearances and expressions reveals the distinctive characters of each figure, which is rather rare in world plastic arts. These sculptures form a historical picture of the people's belief in Buddhism in Northern Wei Dynasty and Tang Dynasty and render a splendor which is constructed by power and wealth.

2 The Longmen Grottoes reveal the charms of the ancient artistic stone carving which holds an important role in the cultural development in Asia

Located in Central China, Longmen Grottoes is a precious fusion of Chinese traditional culture and foreign civilization as well as a systematic representation of Chinese ancient carving arts and holds a unique position in Asian grotto arts. After the grotto arts have been brought into China, the early grotto arts in the remote areas such as Xinjiang as well as Yungang Grottoes mainly preserves the artistic styles of Indian Gandharvas and Mathura. And Longmen Grottoes is the product of the combination and fusion of Indian grotto arts, Datong Yungang Grottoes as well as the advanced Han history and culture in Wei and Jin Dynasties and the Southern Dyansty. Therefore, from the very beginning, the carvings at Longmen Grottoes show a tendency of integrating the foreign style into our own Chinese culture and show an understanding and strong pursuit of national aesthetics and rules. Because of this, the grotto arts contain two carving climaxes of Northern Wei Dynasty and Tang Dynasty. The Longmen Grottoes finished in Northern Wei Dynasty are mild in expression, elegant in clothes and vigorous in appearance. And the grottoes finished in Tang Dynasty have become plumpy in figure, lenient in expression and graceful in style. These two different styles

endow different characteristics onto the figures and carry with them strong artistic influence and moral teaching functions. Once formed, they have exerted great influence on the nearby grottoes, later Yungang Grottoes, Leshan Giant Buddha, the Giant Buddha in Binglingsi Grottoes, Tun-Huang Mo kao Grottoes as well as the grotto arts in North Korea, South Korea and Japan.

3. Longmen Grottoes represent high cultural level and sophisticated society of the Tang Dynasty, which gives rise to a splendid and upward atmosphere as represented by the prosperous period of Tang Dynasty

The buildup of Luoyang as the eastern capital of the Sui and Tang Dynasties, in addition to the development of Luoyang as the political, economic, religious and cultural center of those dynasties brought about the beginning of the second intensive cutting of grottoes in Longmen since the Tang Dynasty. The timeframe for this intense activity spans from the foundation to the height of the Tang Dynasty. During the reign of Emperor Tang Taizong, Li Tai, the fourth son of Taizong who is also the Prince of Wei finished the construction work of the Binyangnandong Cave in AD 641, then began the construction of Qianxisi Cave, and finally completed the construction work of the Northern Binyang Cave, the whole period of which coincided with the foundation of the Pure Land Buddhism in China. Cutting of grottoes reached its climax during Emperor Tang Gaozong and Empress Wu Zetian.

Images in the caves and niches are manifestation of the Buddhist art, which are nevertheless closely linked to politics. Numerous stone image-carvings in Longmen Grottoes, completed in the Tang Dynasty, could lend us a clue to the revelation of Wu Zetian's gradual advancement to her final success as Empress.

Ten Thousand Buddha Cave, completed on Dec. 30, 680AD, during the reign of Tang Gaozong, aimed to show the benefaction of Emperor Gaozong and Empress Wu Zetian. Building of the cave is led by Yao Shenbiao, the female official Yao Shenbiao and numerous monks and nuns as represented by Monk Zhiyun, Chief Oblate of the Interior Buddhist Rite, as decreed to complete the cave for the sake of the emperor and the empress.

When she was the queen and empress, Wu Zetian especially worshipped Buddha Maitreya, which led her to decree the building of Buddha Maitreya in Longmen. Caves and niches with Buddha Maitreya as the chief Buddha are as follows: South Shuangyao Cave, Huijiandong Cave, Dawanwufodong Cave,

Sanfodong Cave, Jinandong Cave, and Moyasanfokan Niche.

Stretching along the precipitous cliff of the southern side of West Hill, Fengxiansi Cave is the largest cave in Longmen. Stood out in the open air, it measures 35 meters in width and 39 meters in length. There are altogether 9 large Buddha here carved against the cliff. The Grand Vairocana Buddha, the chief Buddha in the temple, 17.14 meters tall with his ear 1.9 meters tall, is the most colossal and most beautiful statue with the highest artistic value of the Longmen Grottoes. Buddha Vairocana is the name for sambogakaya (Baoshen Buddha), which is also the honorific title for the true body of the Buddha. In the Buddhist lection, Vairocana is the unearthly embodiment of the virtue-showing Buddha.

Fengxiansi Cave was an imperial project of the Tang Dynasty, with Emperor Tang Gaozong as the final say for the design and construction of the Cave. In 672AD, Empress Wu Zetian contributed twenty thousand Guan, originally the expenditure for her cosmetics, to the project. The Grand Vairocana Buddha, with her gentle facial expression and crescent eyebrows, shows a perfect combination of delicate emotions and elegant semblance. Her lips are slightly upturned and her head a little bit lowered, a slight smile makes her look more sagacious and benign. It is said that just on the eve of the Spring Festival in 675 AD during the Tang Dynasty, the day when the construction of the Fengxiansi Cave was completed, Empress Wu Zetian herself led all her ministers to Longmen and attended the consecration ceremony of the chief Buddha Vairocana In 705 AD, Wu Zetian abdicated from her imperial throne and was dead in November, of the same year, with the posthumous title as Zetian the Great Saint Empress. With her death, the cutting of Maitreya in Longmen began to decrease, and the Longmen Grottoes has thus fallen from the top of its glory.

With the rebellion of An Lushan, a general of the Tang Dynasty, in the middle of the 8th century, and the occupation of Luoyang by the rebels, Emperor Tang Xuanzong fled to Chengdu in a flurry. The prosperity of Luoyang and the height of the Tang Dynasty have gone with the wind. As a result, the cutting of grottoes in Longmen had never resumed till the end of Tang Dynasty.

These imperial caves and niches, as the embodiment of the imperial will and behavior, clear manifestation of national religion, and the demonstration of the imperial stone carving artistic style, serve as the typical representation of the high culture level and sophisticated society of the Tang Dynasty.

Mt. Xiangshan (East Hill) and Mt. Longmen (West Hill), confront each other

with the Yine River traversing northward between them, just like a pair of Chinese gate towers. Bai Juyi, the world famous poet of Tang Dynasty, was buried here on Mt. Lute, which is on the eastern part of the East Hill, accompanied by the toll of the Xiangshan Temple for more than a thousand years. Bai Juyi, the poet, who lived through his old age for 18 years in Luoyang and rebuilt the Xiangshansi Temple, had enjoyed himself, in and around the temple, making poems with the Nine Elders of Xiangshan such as the Buddhist Monk Ru Man. The poet Bai Juyi once said, "Longmen is the most excellent among the sceneries around Luoyang, and Xiangshan is the most prominent among the ten temples of Longmen," which paid a very high compliment to Xiangshansi Temple. For more than a thousand years, the burial place of the poet, at Mt. Lute on the eastern part of Xiangshan, has been surrounded by the splendid and beautiful scenery of Longmen. The Grand Vairocana Buddha, situated on the West Hill, facing with the splendor and beauty of the Yi Que (Gate of Yine River), has witnessed the rise and fall of the Great Empire the Tang Dynasty.

Since the foundation of the PRC, as the high priority of the state and all levels of local government, the Longmen Grottoes has been carefully protected and appropriately utilized. National leaders spanning three generations have inspected Longmen Grottoes in person. Longmen Grottoes Academy has taken comprehensive treatment measures such as danger elimination and reinforcement to ensure the safety of the caves, niches, rock bases and the sculptures. The Academy has also strengthened its international cooperation endeavor. During the timeframe from 1997 to 2002, archaeological research and reservation on the Fengxiansi Temple site of Longmen was conducted with the participation of the Institute for African and Occidental Cultures, Naples College of Italy. In 2002, the United Nations has undertaken a project to protect and repair the Longmen Grottoes. Lately in 2004, repair project on two caves of Longmen Grottoes was conducted by the Institute for African and Occidental Cultures, Tusia College and the training workshop on the conservation of cultural relics led by the Chinese Institute of Cultural Relics. All the above endeavors have kept the conservation and research of Longmen Grottoes' cultural relics in parallel with the advanced international way of treatment. Strong measures have been taken to improve the surrounding environment and achieve close management of the Longmen scenic area, thus basically resuming the natural surroundings of Longmen Grottoes with its original calm, harmony and primitive simplicity, reappearing the Yi Que scenery that was once described as

"Finely built dwellings stand against the cliff, thousands of niches surround the mountains layer by layer". Strolling alongside the Yihe River, people can watch the slight popple of its water waves. Into the ear comes the melodious toll from Xiangshansi Temple, and in the heart are the recitations of renowned Tang and Song poems dedicated to the beauty of Longmen. Experiencing the profound culture as represented by the grotto art of the Northern Wei and Tang Dynasties, enjoying the picturesque and charming scenery of Yihe River, people would be surely and fully indulged in the harmonious beauty of nature and society.

The Xiangshansi Temple is the top one of the ten temples at Longmen in Tang Dynasty. It has the custom of striking the bell and blessings from of old. Since 2004, at the New Year's Eve, Xiangshansi Temple holds the celebration of "tolls in great times" for the festival of new year. It was a bright night. They begin to strike the bell at 23:59 till 108 times, blessing of the new year was sent to every house across Henan Province. The tolls is happy, profound and melodious. I can be heard even from very far. Firecracker was setting off out the Xiangshansi Temple, and the sky was rather dazzling with such beautiful light. The tolls turned on the great wishes of the people at Longmen Grottoes, who wished their country to be welfare, the world to be peace forever, and the better tomorrow for Luoyang.

4. The regaining of the cultural relic is of great importance for Longmen Grottoes. It helps to retain the nature of cultural relic and the reality and completeness of world Heritage

Longmen Grottoes Academy held a grand celebration for the regaining of the cultural relic oversea on Oct.22, 2005. The State Administration of Cultural Heritage declared that seven Longmen lost Buddhist figures was collected to Longmen Grottoes. The national treasure of carved cultural relics once bore the weight of humulation and tribulation of China was at last returned home after over 80 years in foreign countries. The regaining witnessed the prosperity of our country and the progress of cultural relics career.

(1) Head of the Buddha Sakyamuni of Gaoshukan Niche in Guyangdong Cave. The figure is 32cm tall. It is one of the twenty articles of Wei Dynasty. The figure was carved by 32 members who were leaded by the master of a Buddhist society Gao Shu in 502. Adorned by waved bob, with miken byakugousou between eyebrows and a slender face, the head is comely and vigorous. There is

a slanting cassock across from the neck. Buddha head sculpture is excellent example of Longmen Buddha sculpture which is characteristic of outstanding bone and distinct sculpture in late Northern Wei. The Yungang sculpture is vigorous and masculine, while later Longmen sculpture is characteristic of slanting cassock and revealed right shoulder. The Buddha head sculpture is just presenting the transition from Yungang to Longmen sculpture and it is the perfect embodiment of mid China cavity statue in Northern Wei. Its artistic value, preciousness and specialty is unparalleled. With its head and body rejoined, Chinese French sculptor Xiong Bingming generalized it as sharp, simple, thin and hard, lively, expressive and vigorous. It fully exhibits Xianbei's characteristic of strength and firmness. Its head was stolen between 1907 1920. It was first carried to French, then was sent to Belgium. The head was collected by American collector during 1970s and purchased by Chinese New York Chen Zhejing in 1991. It was judged as Longmen Buddha head according of its slim face and garment. Its head photo was delivered to the art history expert Tang Chi of CAFA. Mr Tang concluded it as *Longmen Guyangdong* Cave by the style and clothing. Chen Zhejing came to Longmen in October 1992, measured and checked along with Wen Yucheng and Wang Zhenguo in Longmen Grottoes Academy. Finally they found that it was totally accorded with the cut area, and affirmed it as the head of the Buddha Sakyamuni of Gaoshu Niche. After getting agreement from the State Administration of Cultural Heritage in December 2004, Consulting Center of China Culture Relic Information collected it home.

(2) Kwan-yin head of Huodingdong Cave. The sculpture is 37cm tall. The head is adorned by coiled bob. Before the bob there is a Buddha. It has a moderately chubby face and shapely facial features. Its manner is rather solemn and quiet. It has arced eyebrows, slight eyes, straight nose bridge and three silkworm veins sculptured in the neck. Its lip is a little closed and somewhat lifting. A ridgy line across the back of the sculpture, the mark of damaged groove is very long, extending from the calvaria to the belly, and the garment from neck to bosom is parted. It was thought to be broken at the time of stealing in early 1930s. Chen Zhejing purchased the sculpture in an antique auction in early 1980s. Checked by Wang Zhenguo of Longmen Grottoes Academy, accorded with the cut area, Kwan-yin head was affirmed as the head of left flank Bodhisattva of Huodingdong Cave. After getting agreement from the State Administration of Cultural Heritage in December 2004, Consulting Center of China Cultural Relic

information collected it home.

Huodingdong Cave was excavated between the times of Wu Zetian and Zhongzong in Tang Dynasty. With the regaining of Kwan yin head of the left flank Bodhisattva, the main sculpture was then concluded as Amitabha, the right one Bodhisattva Mahasthamaprapta. They were called Western Three Saints, belonging to Pure Land's sculptures. At that time, Tang Dynasty was prosperous which turned on the great time of Kaiyuan. Culture and education in that time was very developed. The technique of sculpture was growing up and became perfect. Fleshy body, round face, plump breasts and slim waist, elegance and civility are all the characteristics of the sculpture.

(3)The head portrait of Maitreya was sculpted in Northern Wei Dynasty, with a height of 23cm. Its face is thin, and it wore a lotiform hat, with a little Buddha sitting in, whose feature is comely, face is also thin, eyes are drooping, bridge of a nose is straight. Its pose is peaceful. This head portrait has the same characteristics of the crossing-legs Maitreya in the Guyangdong Cave. With a style of Northern Wei Dynasty, this head portrait probably has something to do with the portrait in Guyangdong Cave. In December 2004, with the approval of the State Administration of Cultural Heritage, it was collected back by the Information Consultation Center of Chinese Cultural Relics.

(4)The head portrait of a standing Buddha in the Tang Dynasty niche is 17.8cm tall, with a undulant bob, decorated with three twisted veins. With a chubby face, thick eyebrows, and wide eyes, the Buddha has closed its eyes, and lightly closed its mouth, which looks peaceful, natural and graceful. The carving style is plain and natural, so it should be the head of those scattered little Buddha of Tang Dynasty. This head portrait has the same characteristic of the standing Buddha of Tang Dynasty, and the style of its bob is the popular Longmen style. Moreover, the characteristic of the stone and calcification are the same with the geologic character of Longmen Grottoes. Therefore it should be a lost cultural relic. In December 2004, with the approval of the State Administration of Cultural Heritage, it was collected back by the Information Consultation Center of Chinese Cultural Relics.

(5)The portrait of flyer of early Tang Dynasty is 36cm long. The gesture of the lying flyer is graceful, and its facial expression is peaceful. This flyer is gentle and quiet, decent and elegant. Its body is dancing with the wind, leaning left, with its feet bowing. Its silk fanon is also flying. With a light body, a beautiful

face, and a quiet expression, the sculpture is really vivid. The carving skill is simple and natural, so the portrait should be one of the dancers of the Longmen Grottoes. Moreover, the flyer has the same characteristics of the portraits sculpted in early Tang Dynasty, and the character of its stone and calcification is the same with the geologic character of Longmen Grottoes. Therefore, it should be one of the lost cultural relics of Longmen Grottoes. In December 2004, with the approval of the State Administration of Cultural Heritage, it was collected back by the Information Consultation Center of Chinese Cultural Relics.

(6)The head portrait of the Buddha in Tang Dynasty is 43cm tall and 27cm wide. This portrait is intact and big, with an obvious weathering in the skin and some mark of desquamation. The style is typical the middle times of Tang Dynasty style, so it should be the head of some big standing or sitting Buddha. The middle times of Tang Dynasty is the height of Longmen Grottoes, and its value is very high. Therefore, the head portrait of the Buddha which was sculpted in the middle times of Tang Dynasty had been stolen and destroyed very badly. At present, there are more than 40 sculptures of standing and sitting Buddha which was sculpted in the middle times of Tang Dynasty, but most of which have no head. If this head portrait could be restored, the meaning is beyond consideration. In October 2005, with the approval of the State Administration of Cultural Heritage, it was collected back by the Information Consultation Center of Chinese Cultural Relics.

(7)The head portrait of the heavenly king is 33.5cm tall, 15cm wide. Its stone skin has also suffered weathering. Intact and vivid, this portrait is typical style of the middle times of Tang Dynasty. By comparison with all the available data, the experts believe that it should be one of the two lost head portraits of the heavenly king in Huodingdong Cave (another one is collected by the Freer Gallary of Art in the United States). If it can be restored with the head portrait of the Kwan-yin in the Huodingdong Cave, the meaning is also beyond consideration. In October 2005, with the approval of the State Administration of Cultural Heritage, it was collected back by the Information Consultation Center of Chinese Cultural Relics.

(8)The half length portrait of the Kanjingsi Cave arhat is 84.3cm tall. With a straight bridge of nose and hollow eyes, the western-like arhat which has a wide mouth and big ears, is frowning, wearing a robe and holding a stem of lotus in the right hand. Compared with the characteristics of the stone, the trace

of stealing, the detailed characteristics, the art style and the photos of the portrait, the experts believe it should be the portrait of the first arhat in the Kanjingsi Cave. This portrait is the first class national cultural relic. There are 29 arhats in the Kanjingsi Cave, but this one had been stolen during the year 1936 to 1940. In 1970, it was publicly auctioned in Sotheby in London, and had been collected by Marilynn Alsdorf from Chicago. The second collector, Canadian charitarian and art collector Fireman Levy, donated it to the Canadian National Gallery in 1978 and it was exhibited in the main sector of Airing Stone carving Street. In March 2001, the Canadian National Gallery found that this portrait was very likely to be the stolen arhat of Longmen Grottoes, so it decided to return it to China after confirmation. On April 19th 2001, this portrait was returned to Longmen Grottoes Academy.

The returned portrait of Longmen Grottoes is the excellent works of late Northern Wei Dynasty and the middle times of Tang Dynasty (493-756), which was the height time of Chinese carving art. They show the "national style" and the "Tang fashion" of Chinese Grottoes, which had been formulated in Longmen. These epochmaking styles show the typical fashion of the royal grottoes of Northern Wei Dynasty and Tang Dynasty. They are inseparable part of Longmen carving art. It has an important meaning to the restoration of the originality of Longmen cultural relics, and to the reality and intactness of the World Heritage.

龙门石窟鸟瞰

[illegible]

伊阙风光
The landscape at Yique

龙门西山中段、南段远眺

[illegible]

从香山寺远眺西山南段石窟群

香山寺远眺

蔚溪寺 正壁 阿弥陀佛特写

蔚溪寺 主像 右侧观世音菩萨像

[illegible] 右側大勢至[illegible]像

[illegible]

[illegible] 阿弥陀佛像

[illegible]

五尊像　唐贞观至永徽年，627　655

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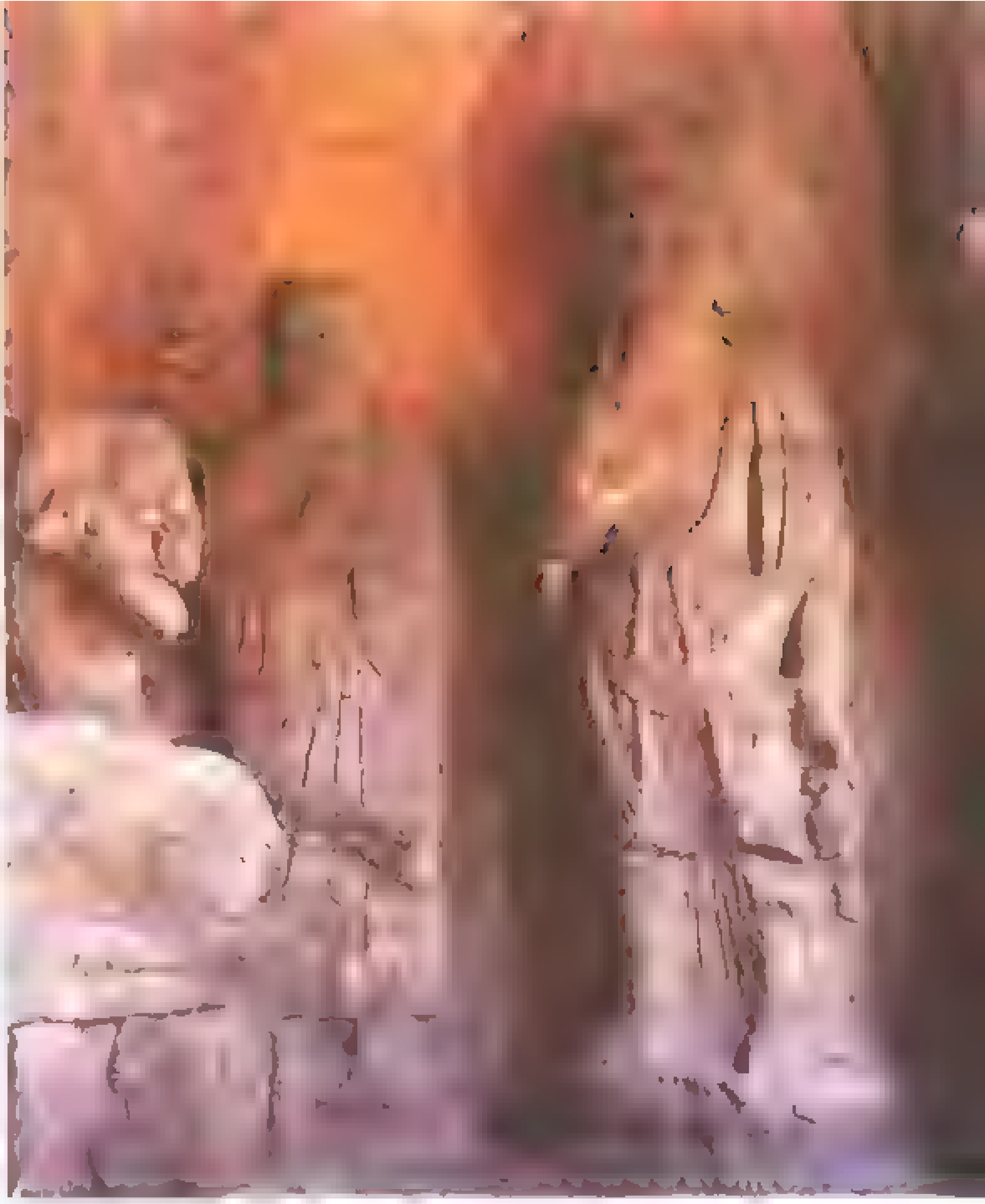


[illegible]北洞 主尊 左侧[illegible]像

[illegible]北洞 主尊 右侧[illegible]像

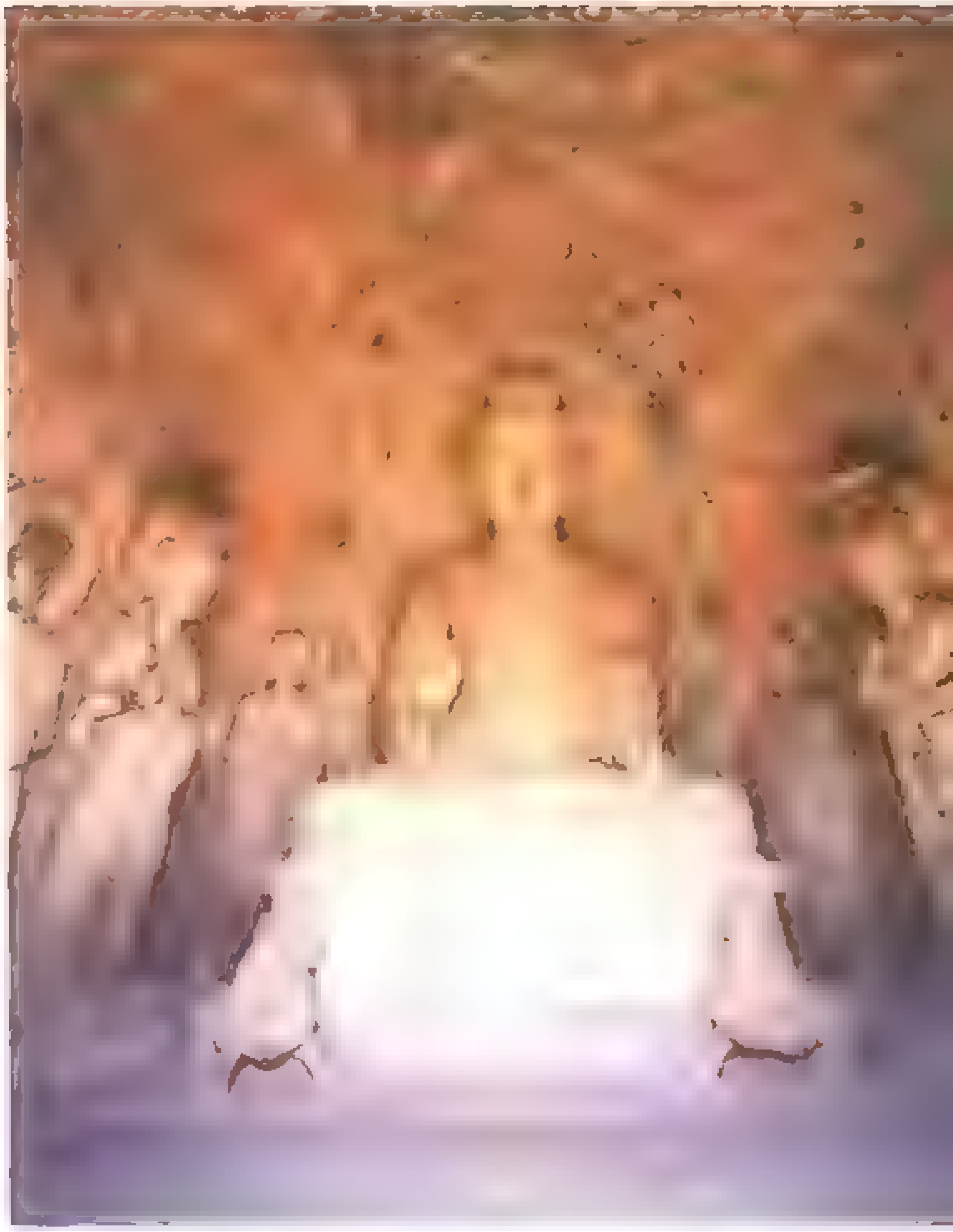
[illegible]北洞 主尊 左侧迦叶像

賓陽北洞　北壁　左側觀世音菩薩像

賓陽北洞　主尊　右側阿難象

宾阳北洞　南壁　大势至菩萨像

宾阳中洞　正壁　释迦牟尼像



宾阳中洞 正壁 五尊像 北魏景明元年至正光四年（500—523）

宾阳中洞 正壁 释迦牟尼特写

宾阳中洞　南壁　立佛、胁侍菩萨像

宾阳中洞　窟顶　莲花飞天

[illegible]洞　正壁　内景

Tang Dynasty

賓陽南洞　正壁　阿弥陀佛[illegible]像

[illegible]

賓陽南洞　北壁　立佛

[illegible]

[illegible] [illegible] 弥勒坐佛 [illegible]武周时期

摩崖 佛龛 弥勒佛特写

摩崖 佛龛 弥勒佛特写

双窑北洞　内景　唐高宗时期

中佛像

双窑北洞 北壁 立佛 菩萨

双窑北洞 [illegible]

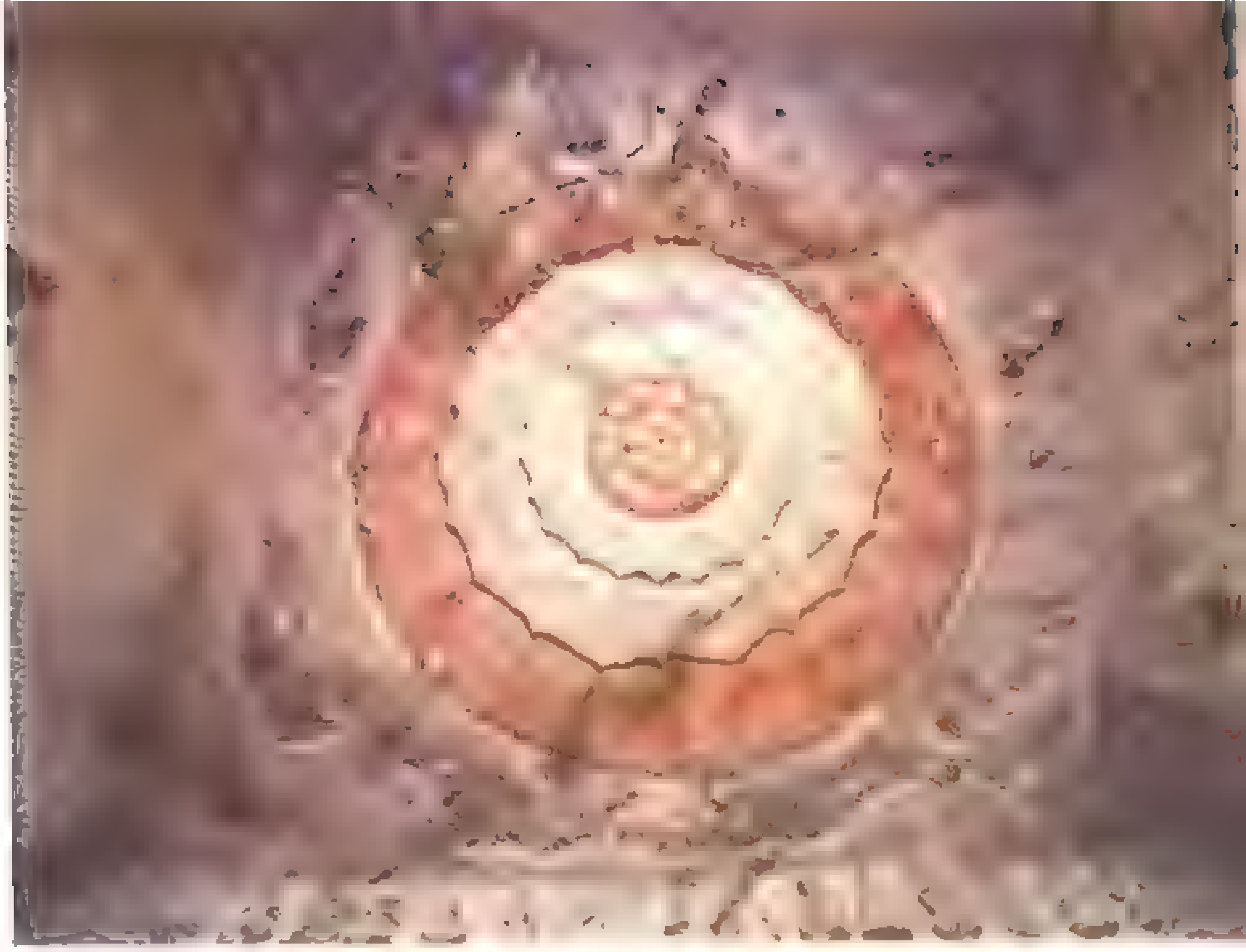
双窑北洞 窟外 右侧力士像

双窑南洞　北壁　千佛

万佛洞 主尊 阿弥陀佛头部

万佛洞 左側迦叶像

万佛洞 右側阿難像



万佛洞　窟顶　莲花飞天及造像记

万佛洞　窟外南壁　真智造观音像　唐永隆二年（681）五月八日

药师洞　正壁　药师佛立像　武则天至中宗时期

药师洞　药师佛特写

惠簡洞　正壁　五尊像　唐咸亨四年（673）

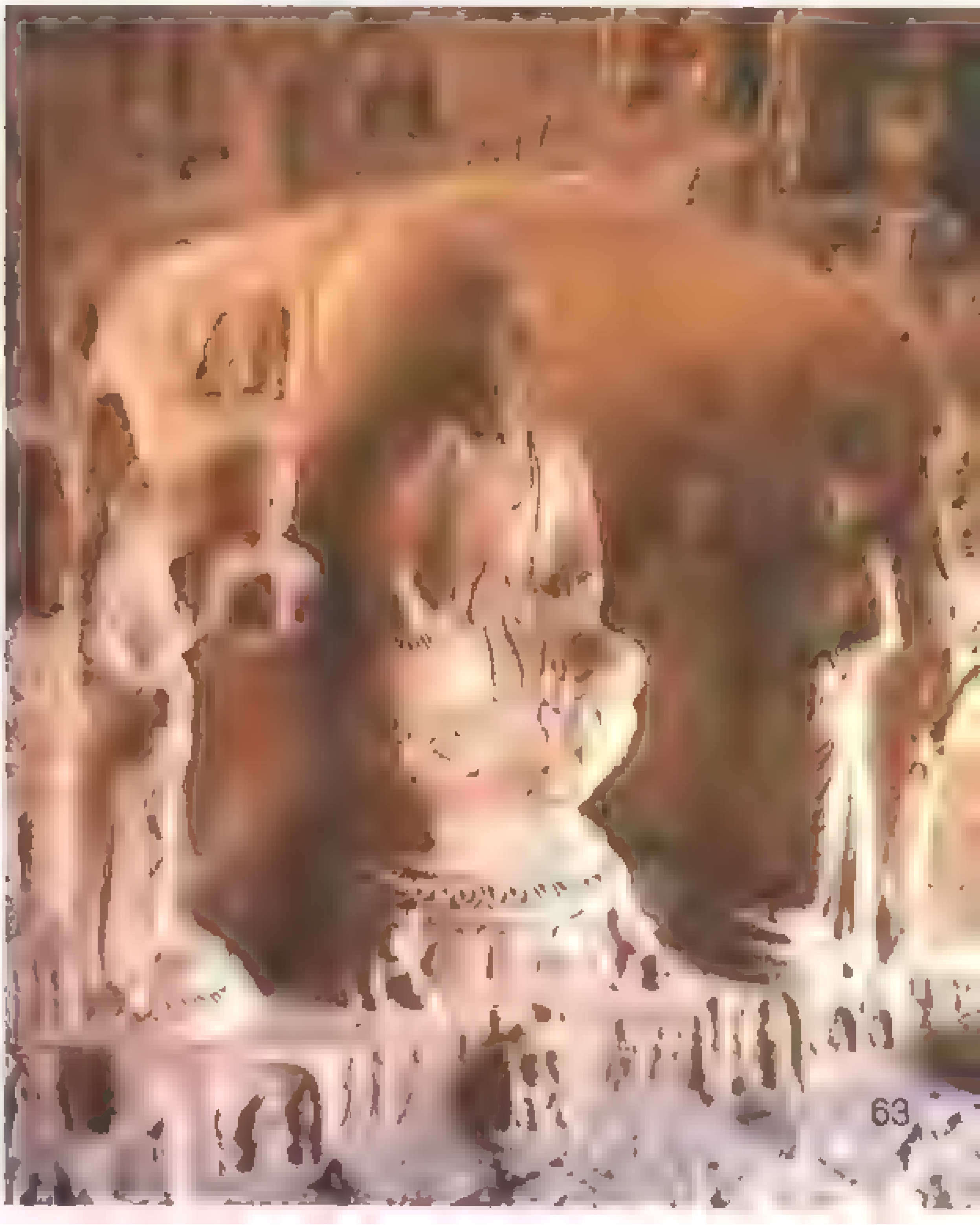
惠簡洞　正壁　弥勒坐佛

汴州洞　正壁造像　北齐时期

州洞　北壁　佛龛

老屯廟 1號 佛龕群 唐太宗貞觀末至高宗顯慶

老龙洞 [illegible]壁 [illegible]龛



老龙洞 北壁 [illegible]尊像龛 唐 [illegible]期

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老龙洞　北壁　樊庆造等身救苦观世音菩萨　大唐永徽元年（650）五月五日起 [illegible]

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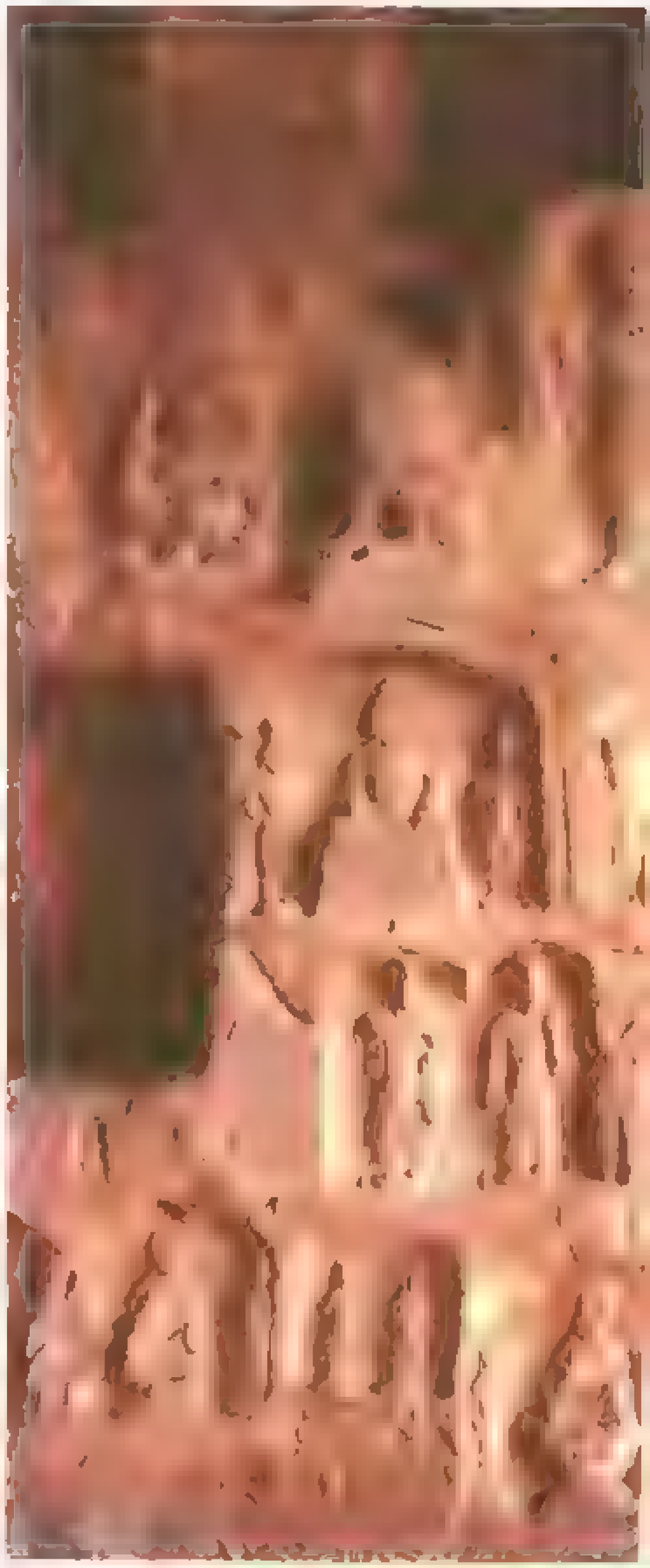

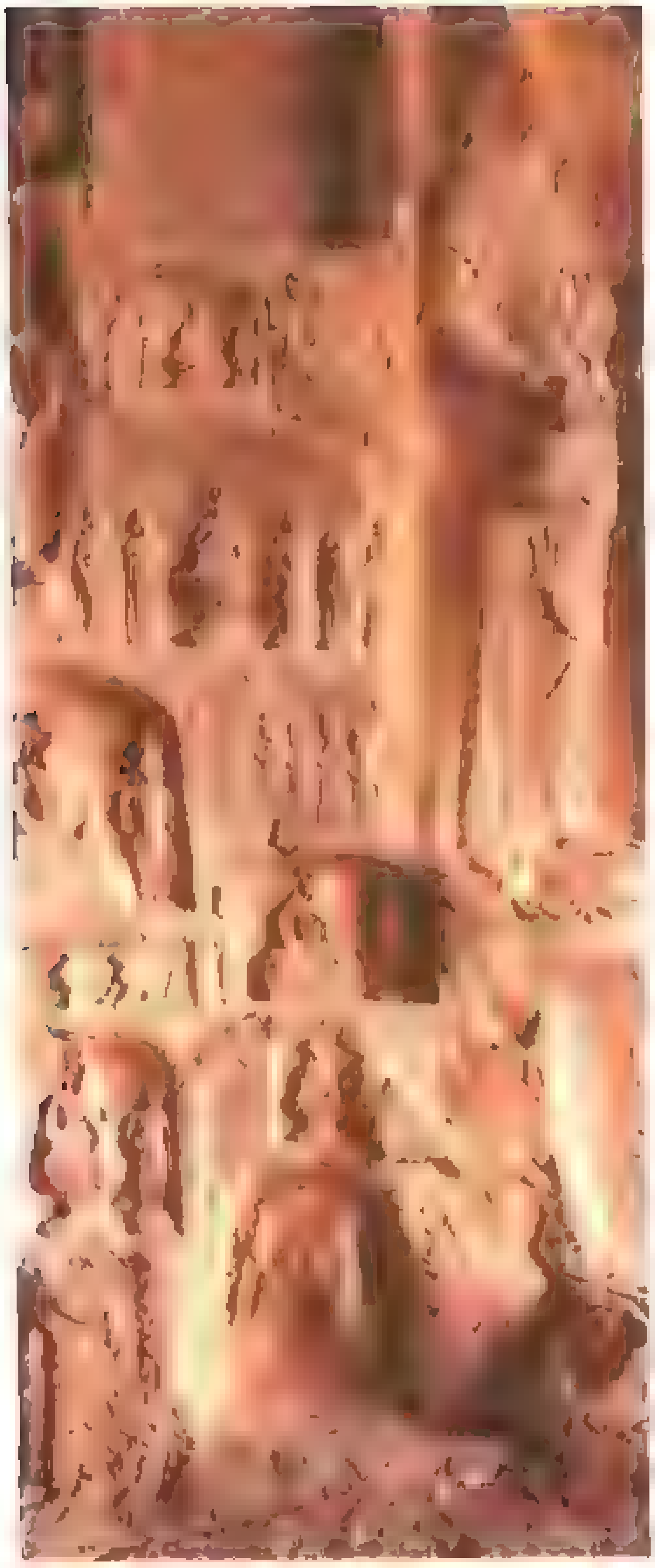

老龙洞　北壁　七尊像龛

老龙洞　南壁　佛龛群

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老龙洞　南壁　立佛龛

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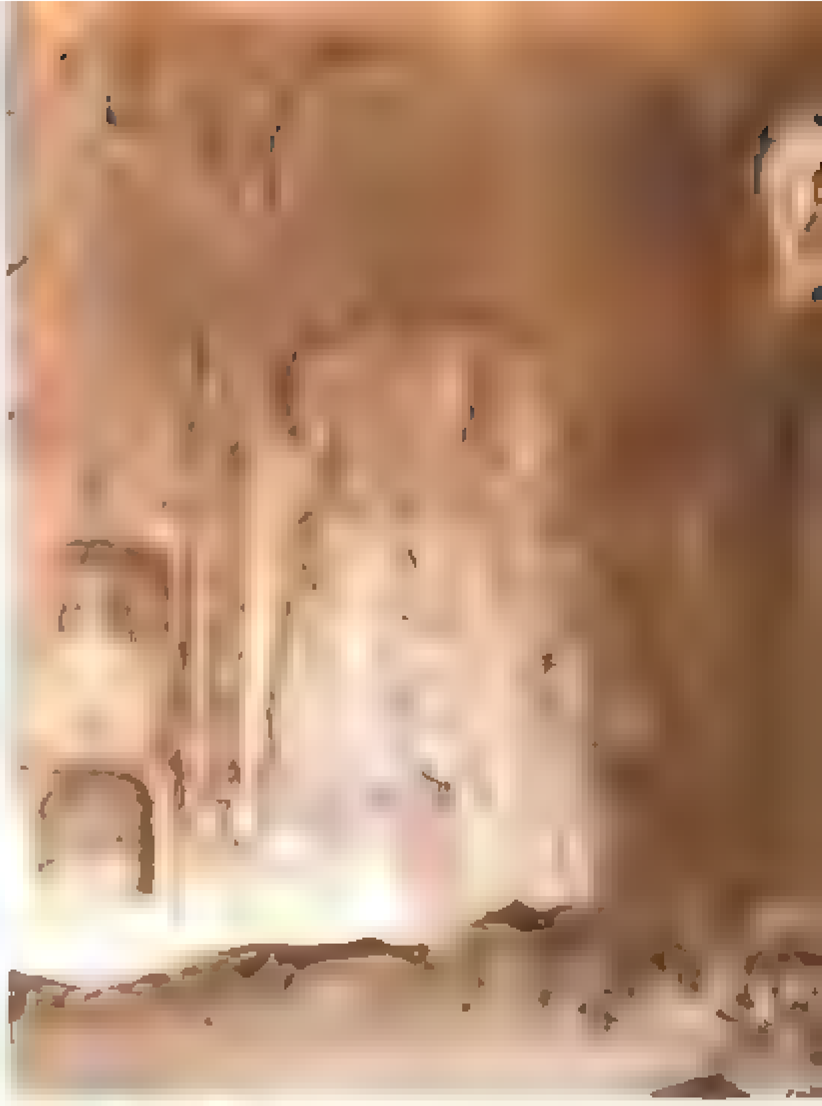
莲花洞 内景

[illegible]



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莲花洞　北壁上部　[illegible]造像[illegible]
[illegible]　北魏正光[illegible]年（[illegible]）

莲花洞　北壁上层龛楣　维摩诘变相

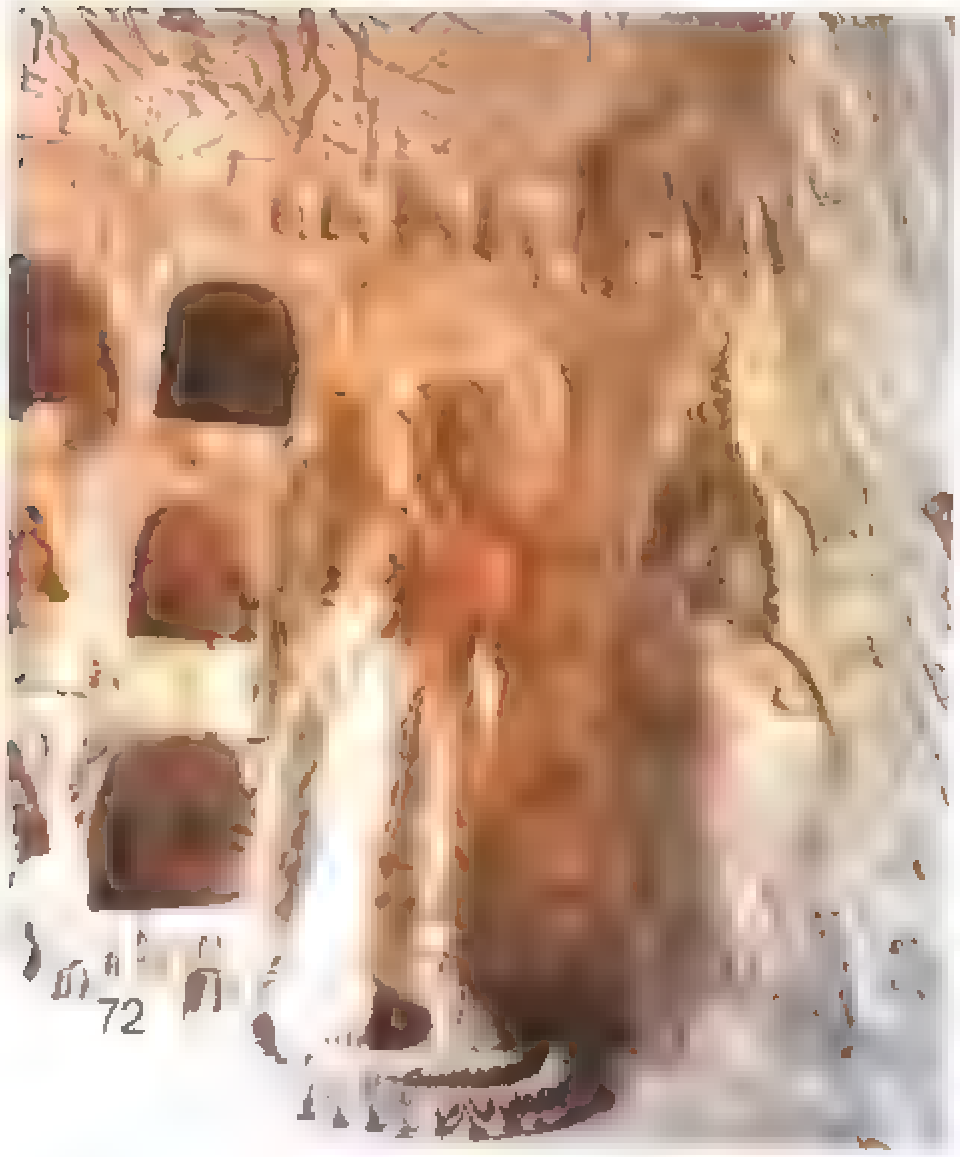
Vimalakirti [illegible] on the upper niche, north wall of Lianhuadong Cave

莲花洞　北壁上层龛楣

蓮花洞　北壁上層外側　立佛龕

The niche of the standing Buddha, upper line of north wall, Lien-hua-tung Cave

莲花洞 南壁 群龛



莲花洞 南壁 局部

莲花洞　南壁上层外侧　维摩经变像

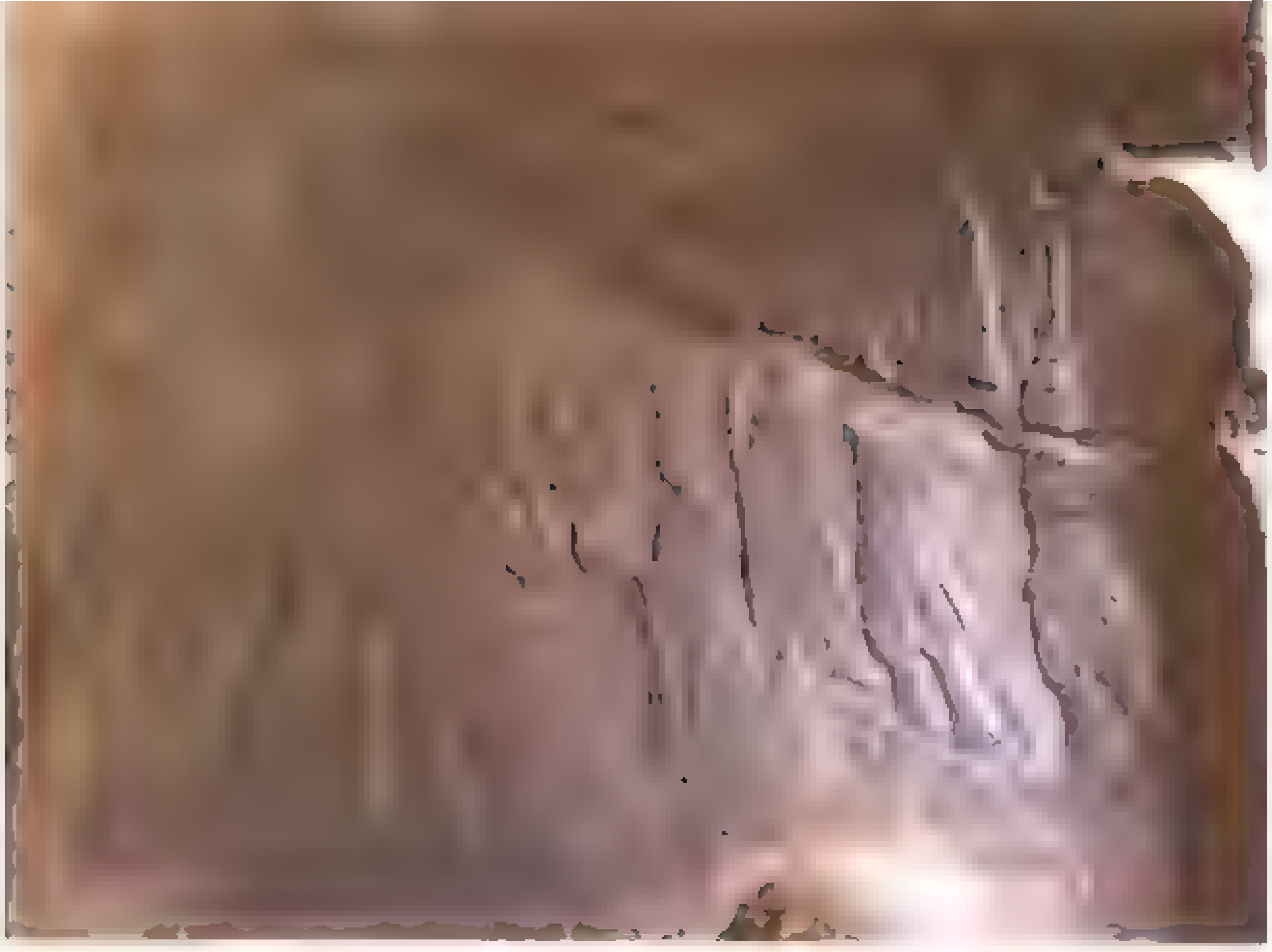
[illegible]　南壁中层外侧　[illegible]
[illegible]像龛　北魏正光六年（525

蓮花洞　南壁外側下层　第二龕

蓮花洞　南壁外側下层　第二龕龕楣　飞人

[illegible]

[illegible]



蓮花洞　南壁下層外側　第二龕内左側　浮雕佛伝故事

蓮花洞　南壁下層外側　第二龕内右側　浮雕佛伝故事

蓮花洞　南壁下層　第一龕龕楣　維摩詰像　法文等造　永熙二年（533）

莲花洞　窟顶　莲花飞天

莲花洞　窟顶　飞人特写

普泰洞　正壁　五尊像　北魏孝明帝正光年间（520~525）

Five statues, main wall of Putaidong Cave, Zhengguang Era (520-525) of Emperor Xiaoming, Northern Wei Dynasty

普泰洞　正壁　释迦特写

[illegible]

普泰洞　左侧　迦叶与菩萨像

[illegible] Cave

普泰洞　右侧　阿难像

Statue of [illegible]

普泰洞　北壁　坐佛大龛

The niche of sitting Buddha, north wall, Putai Cave

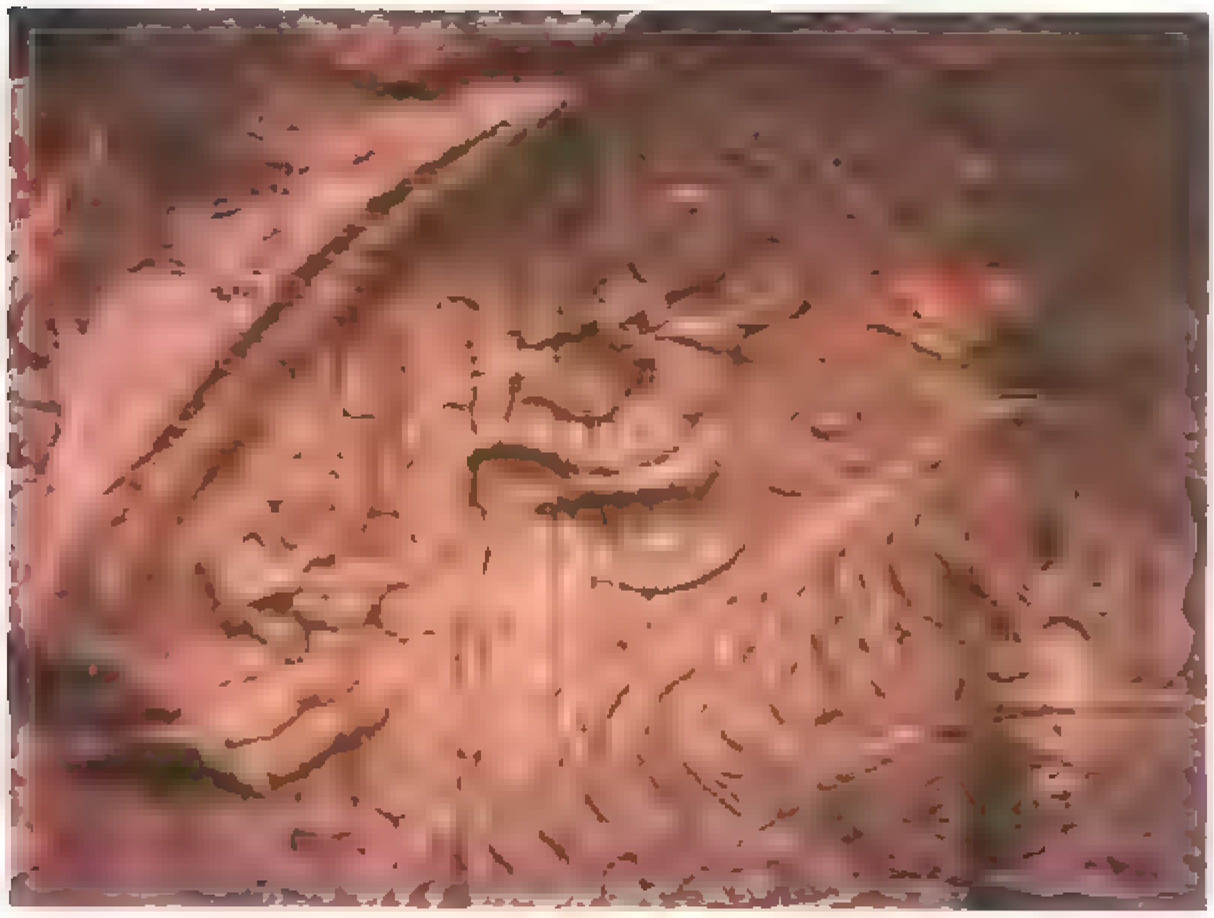
普泰洞　北壁　大龛龛楣

Lintel of the large [illegible]

普泰洞　北壁大龕右側　涅槃像
Statue of Death of Buddha, right side of the large niche, north wall of Putai-tong Cave

交脚弥勒像大龛　北魏宣武帝时期

The niche of cross-ankled Maitreya, Emperor Xuanwu Era, Northern Wei Dynasty



交脚弥勒像大龛　背光伎乐

[illegible] on the [illegible] apsarases, the niche of cross-ankled Maitreya

魏字洞 正壁 五尊像 北魏孝明帝正光年间 (520～525)

[illegible] wall of Weizidong Cave, Zhengguang Era (520-525) [illegible]

魏字洞 正壁 坐佛像

Statue of Sitting Buddha, Main Wall, Weizidong Cave

魏字洞 左侧 迦叶与菩萨像

Statue of Kasyapa and Bodhisattva, Left Side, Weizidong Cave

魏字洞 右侧 阿难与菩萨像

魏字洞 右壁 [illegible]

魏字洞　南壁坐佛龕

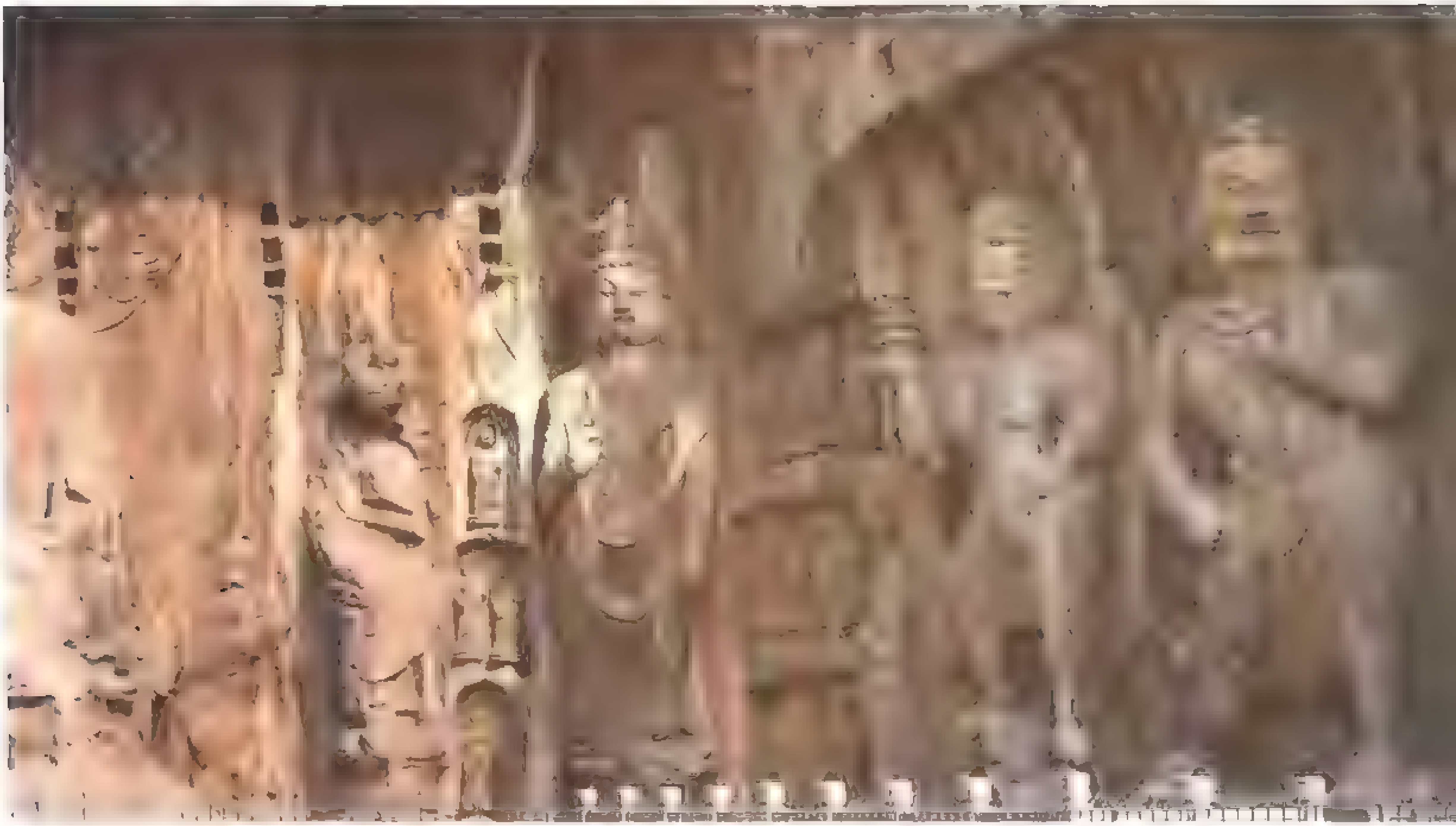
魏字洞　南壁坐佛龕　坐佛

……人龛右侧 龛楣飞天与……

……净命造阿[illegible]像 唐太宗贞观十年（636）前后

[illegible] year 675, [illegible] Emperor Gaozong, Tang Dynasty

奉先寺　九尊大像



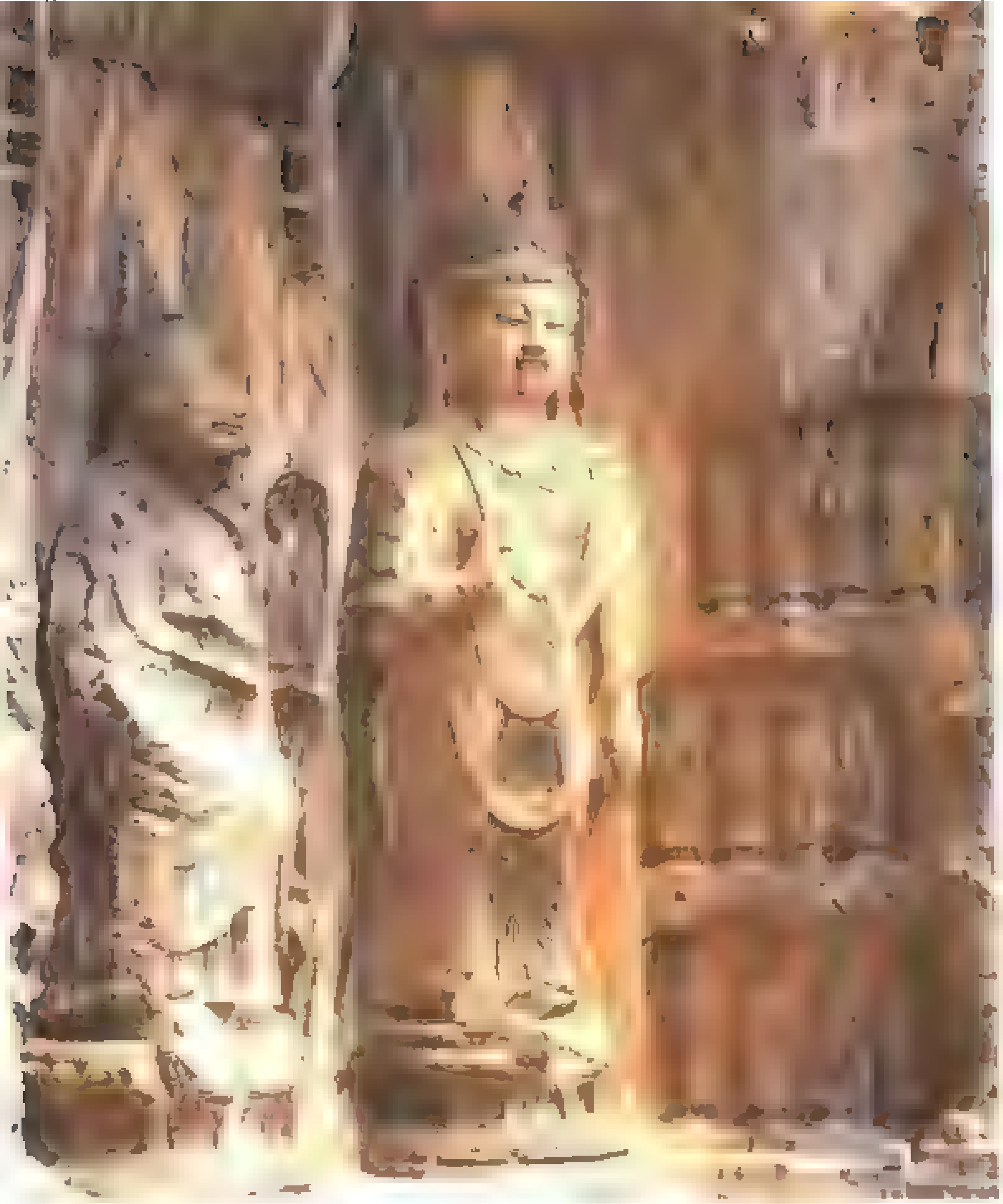
Vairocana, [illegible] wall of [illegible] Cave

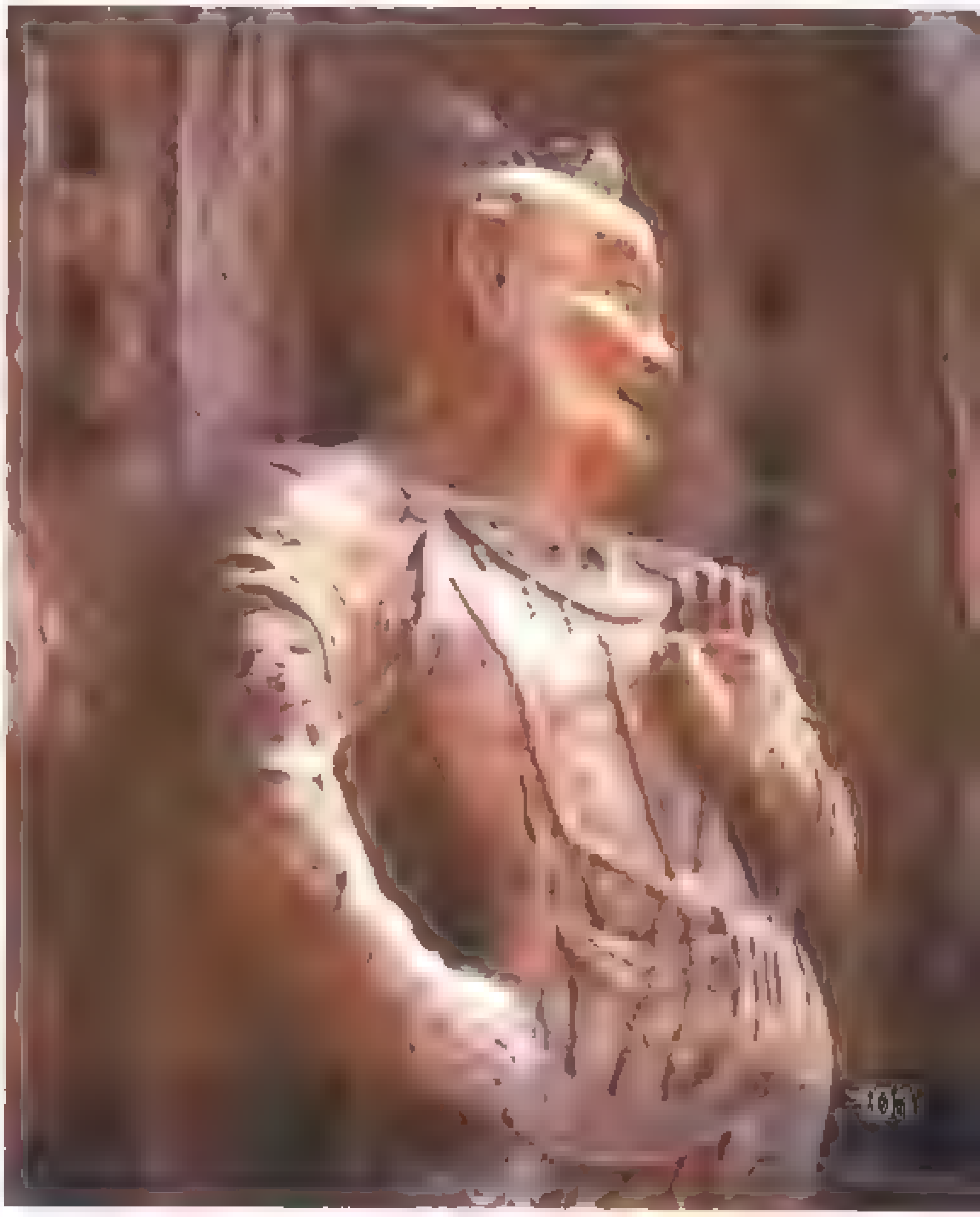
奉先寺 正壁 左侧观卢舍那大佛

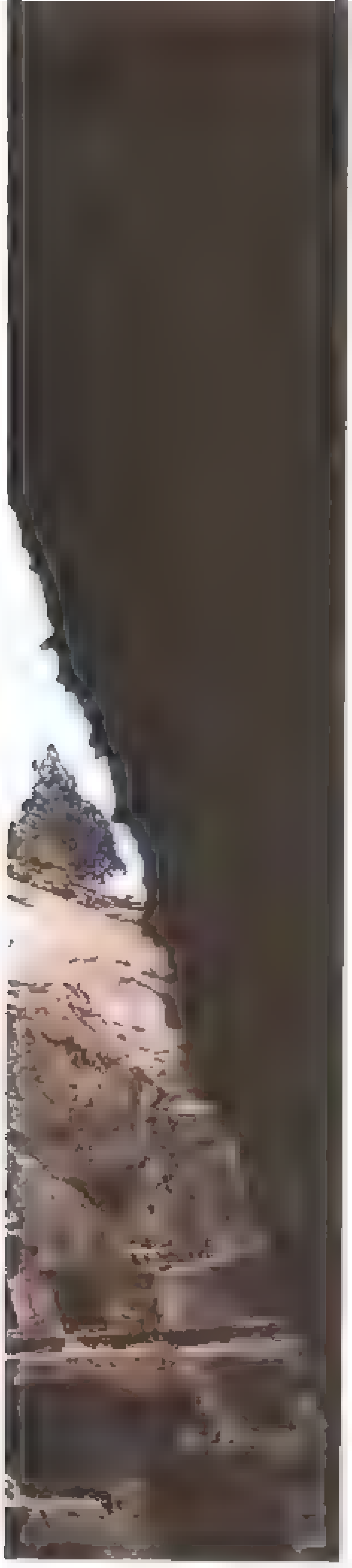
奉先寺 正壁 右侧观卢舍那大佛

奉先寺　正壁　卢舍那大佛特写

奉先寺　正壁　卢舍那大佛特写





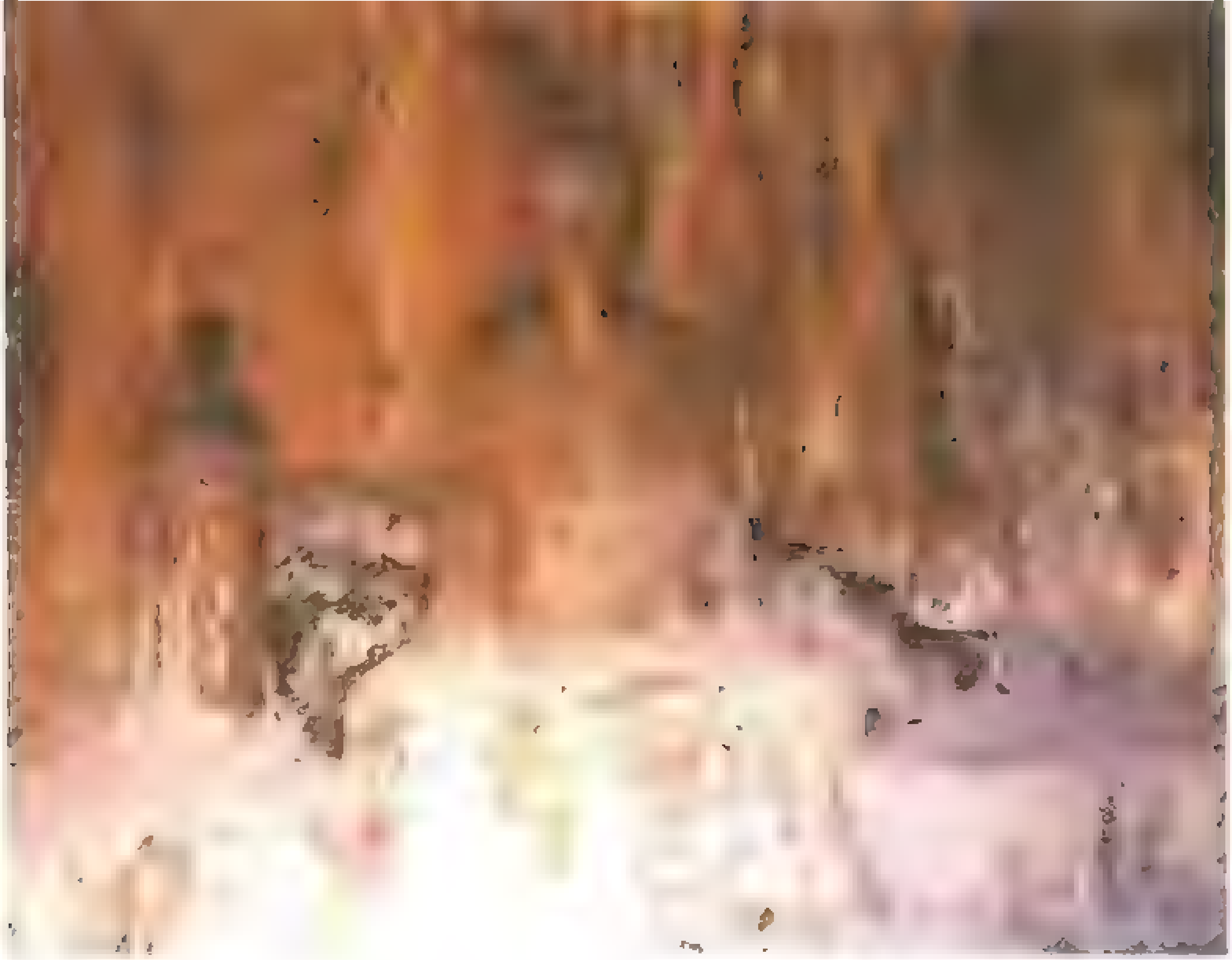


右側力士像

局部　北魏晚期（516～534）

大狮洞　北壁　五尊像

大狮洞　正壁右侧　文殊与飞天供养人



药方洞　正壁　中佛像　北魏晚期
（　533）

药方洞　外景

药方洞 正壁 五尊像 初唐（650）

药方洞 正壁 坐佛

药方洞 正壁 坐佛特写

药方洞　左侧　迦叶与菩萨像

药方洞　右侧　阿难与菩萨像

药方洞　右侧阿难像

药方洞　右侧阿难像特写

药方洞　窟外　北侧力士像

薬方洞　窟外　南側力士像

[illegible]

[illegible]

古阳洞　右胁　[illegible]

古阳洞　窟顶　佛龛楣

古陽洞 北壁上方第4龕 比丘慧成為始平公所造像碑 太和二十二年（498）

古陽洞 北壁上方第3龕 魏靈藏等造像龕

杨大眼造像碑

古阳洞　北壁上层西侧　第1龛中佛像

古阳洞　北壁　中层第2、3龛龛楣浮雕佛像龛

古阳洞　北壁　内侧中层第十龛交脚弥勒像龛

古阳洞　北壁　北海王元详造像龛　北魏太和二十二年（498

古阳洞　北壁　上部佛龛

古阳洞　北壁　中层第三龛交脚弥勒像龛

古阳洞　南壁　比丘法生为孝文帝并北海王母子造像龛　景明四年（503）

[illegible]

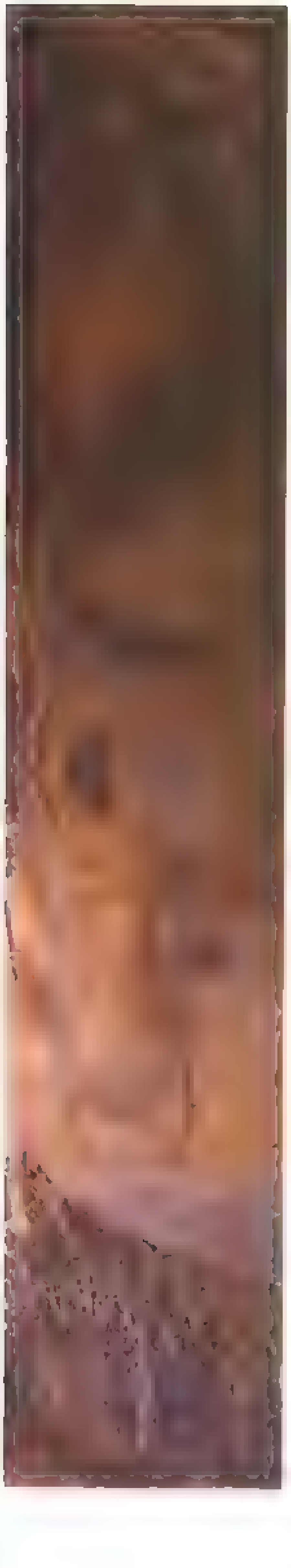
古阳洞　南壁　上层第3龛孙秋生造像龛　景明三年（502）5月27日

[illegible]

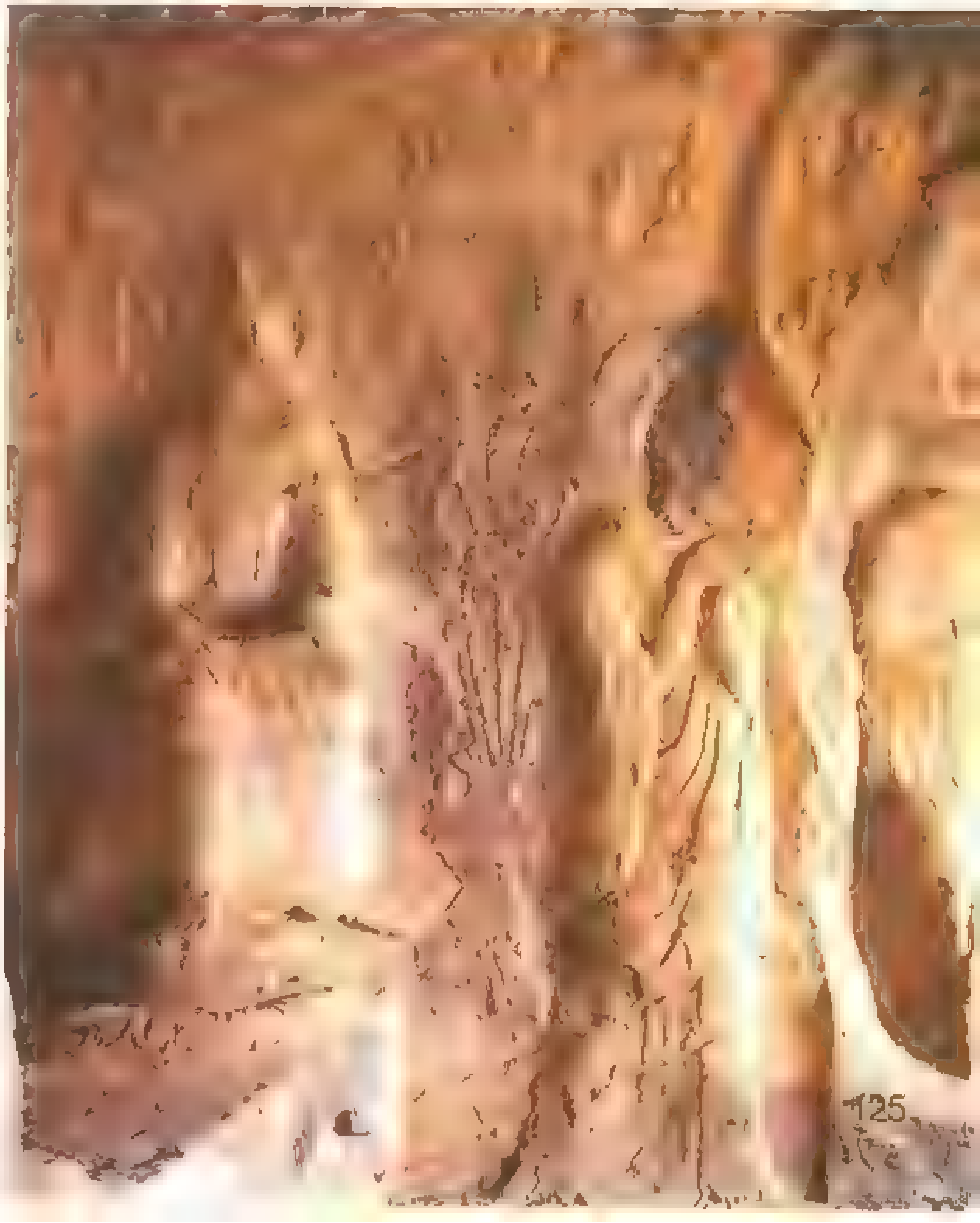
南壁　中层第2龛 [illegible]

[illegible]像龛

[illegible]



皇甫公窟 北壁 佛龕



[illegible]窟　菩提树与众比丘[illegible]

[illegible]

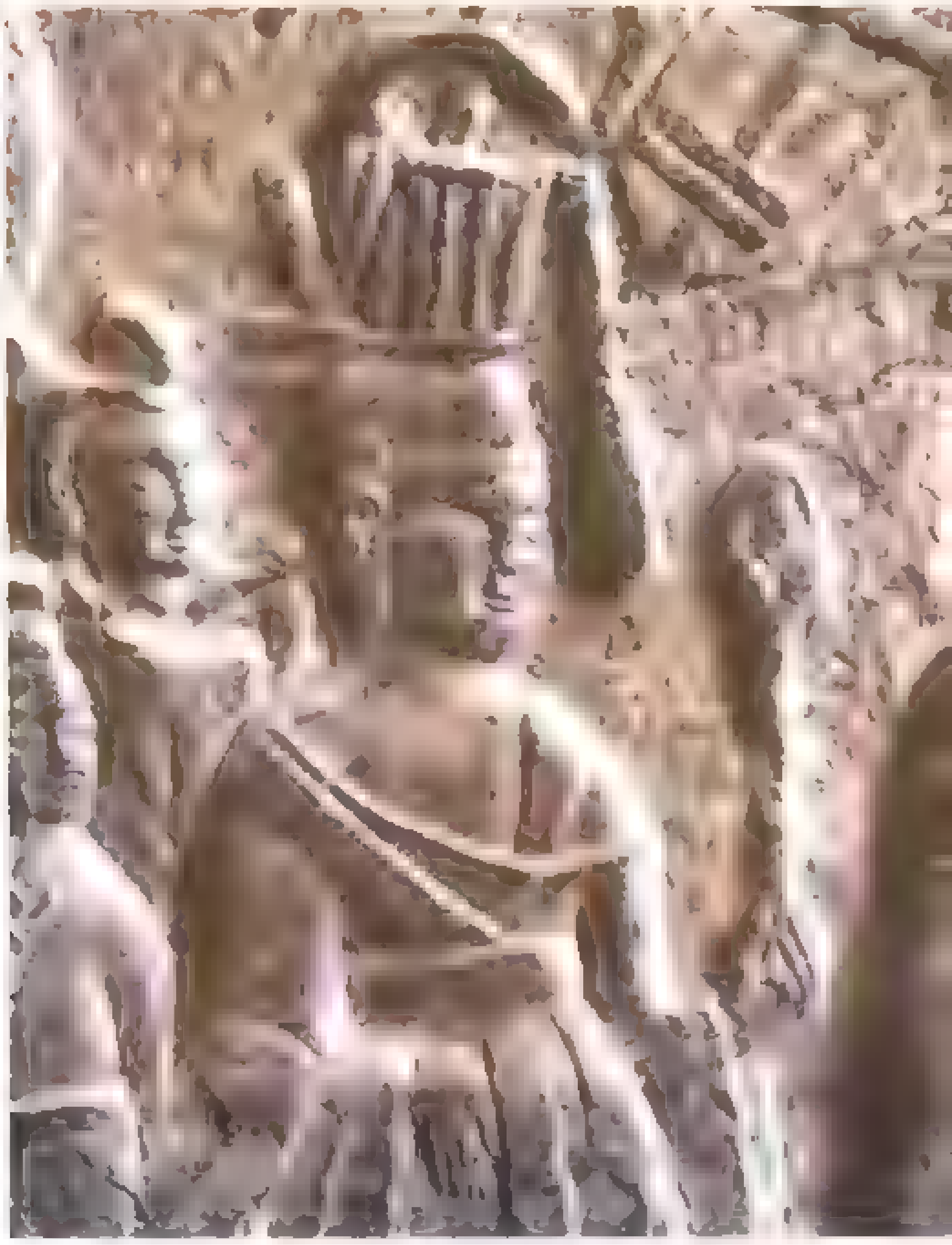
[illegible]窟　石雕　也维菩萨与协侍菩萨

[illegible]

[illegible]

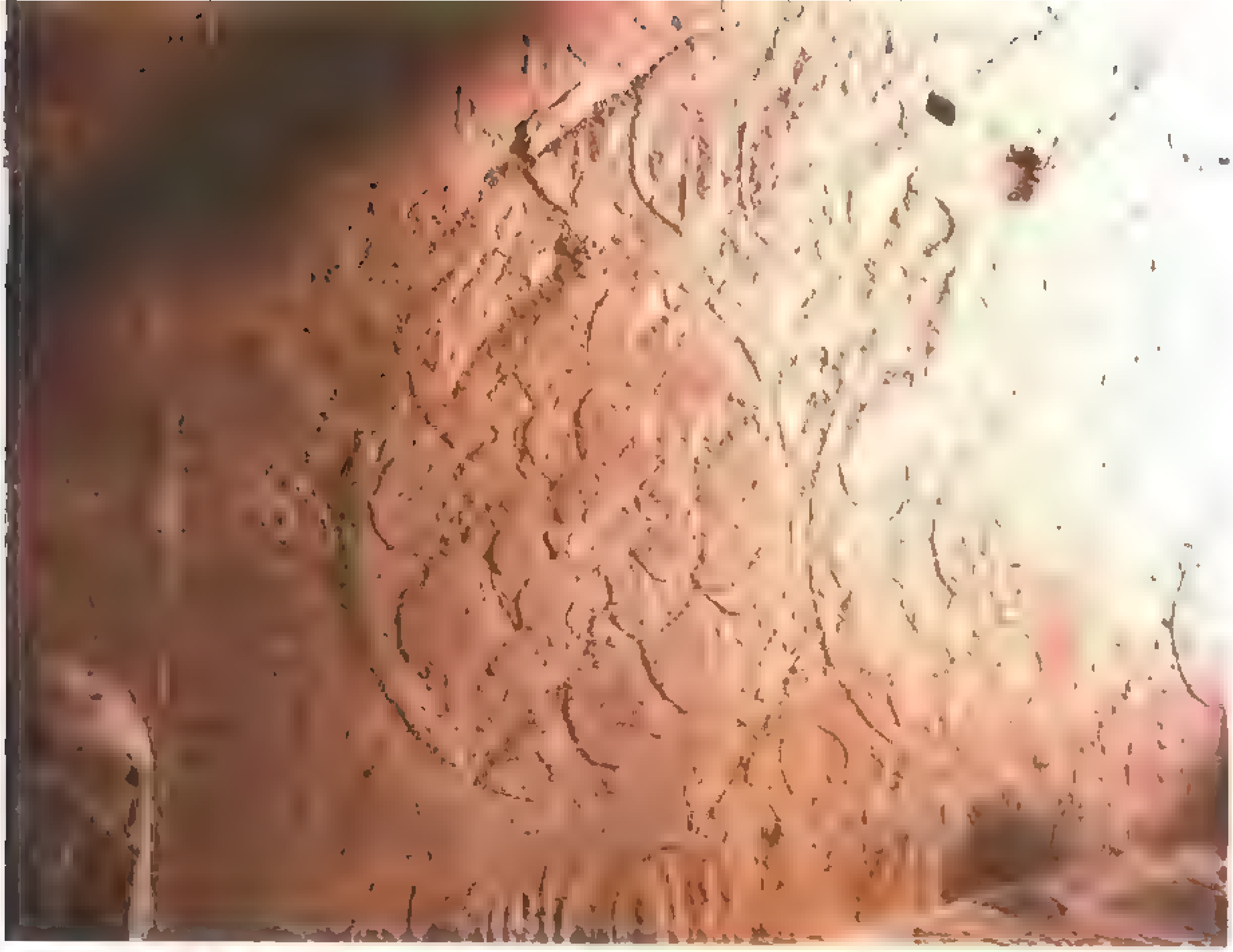
东南谷窟　北壁　供养行列

皇甫公窟　北壁　[illegible]



[illegible]

皇甫公窟　北壁　供养行列特写



高山洞 正壁 坐佛像 唐玄宗开元年间 (713～741)

Statue of [illegible] Buddha, [illegible] wall of [illegible] Cave, Kaiyuan Era (713-741) of Emperor

古上洞 窟顶 飞天之二

Apsaras, ceiling, Gushangdong Cave

八作司洞 正壁 坛基 舞伎一 武则天至中宗时期（684－710）

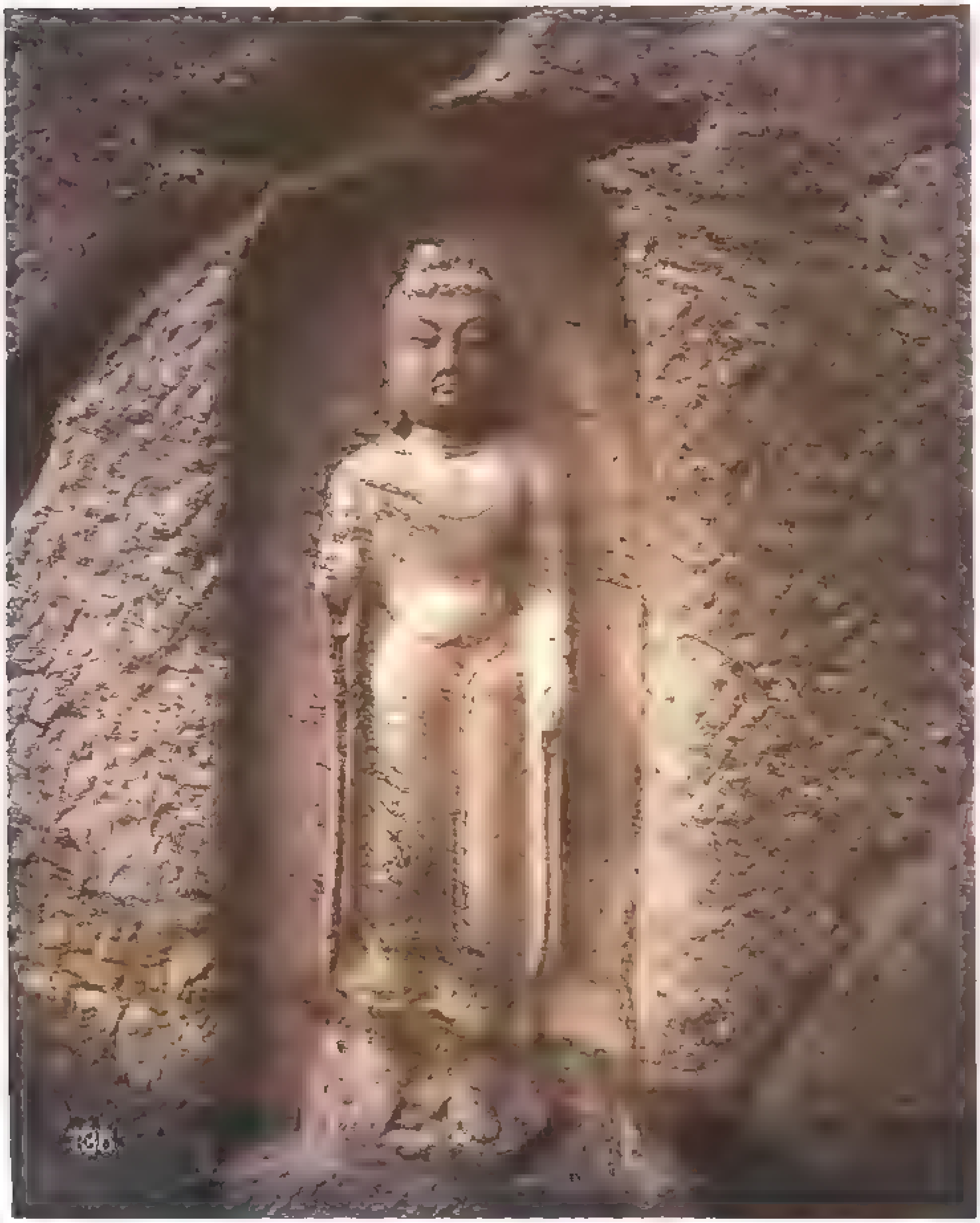
Dancing apsaras, plinth, main wall of Bazuosidong Cave. From Wu Zetian Era to Emperor Zhongzong Era (684–710)

八作司洞 正壁 坛基 舞伎二 武则天至中宗时期（684－710）

[illegible] of Bazuosidong Cave. From Wu Zetian Era to Emperor Zhongzong Era (684–710)

Statue of sitting Buddha, main wall of Longhuasi Cave, from the first year of Chuigong to the fourth year of Changan (685-704), Wu Zetian Era (685-704)

Statue of [illegible] Maitreya, north wall of Longhuasi Cave



路洞　正壁　坐佛像

路洞　正壁佛坛　香炉及狮子

路洞　北壁下层　内侧坐佛

Sitting Buddha, the lower layer of north wall, Ludong Cave

路洞　北壁上层外侧　屋形龛

The roof-shaped niche, the upper layer of north wall, Ludong Cave

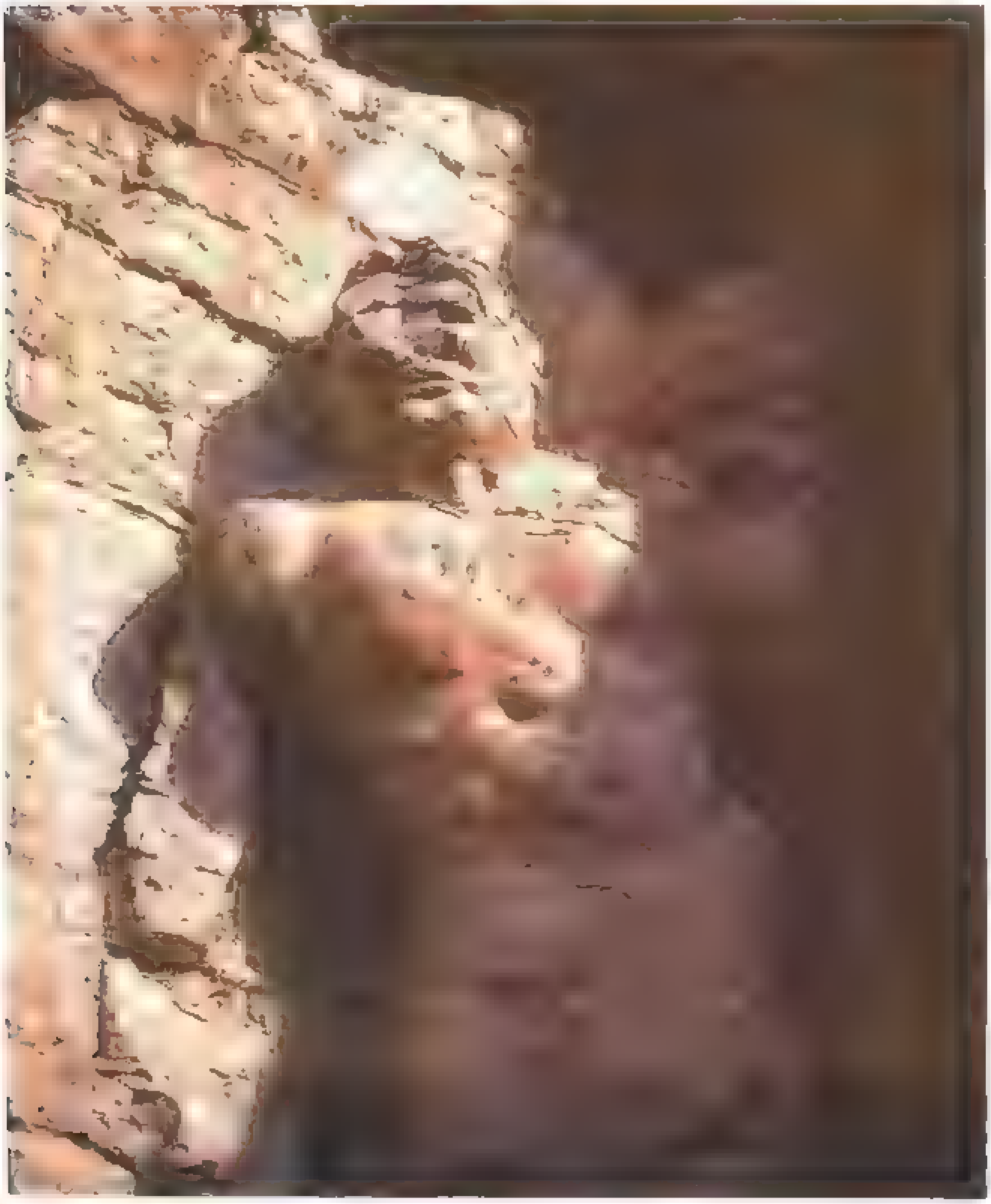
[illegible]　[illegible]壁[illegible]　[illegible]

図40　東壁下部　内側坐佛像

路洞 南壁 供养人

极南洞 正壁 三尊坐像 中宗时期（705－710）

极南洞　正壁　弥勒佛坐像特写
Detail of sitting Maitreya,
main wall of Jinandong Cave



极南洞　窟外北侧　力士像
Statue of warrior, north side
outside of Jinandong Cave

(690～692)

看经寺　正壁　罗汉像

Arhats, main wall of Kanjingsi Cave

看经寺　南壁　罗汉像

Arhats, south wall of Kanjingsi Cave

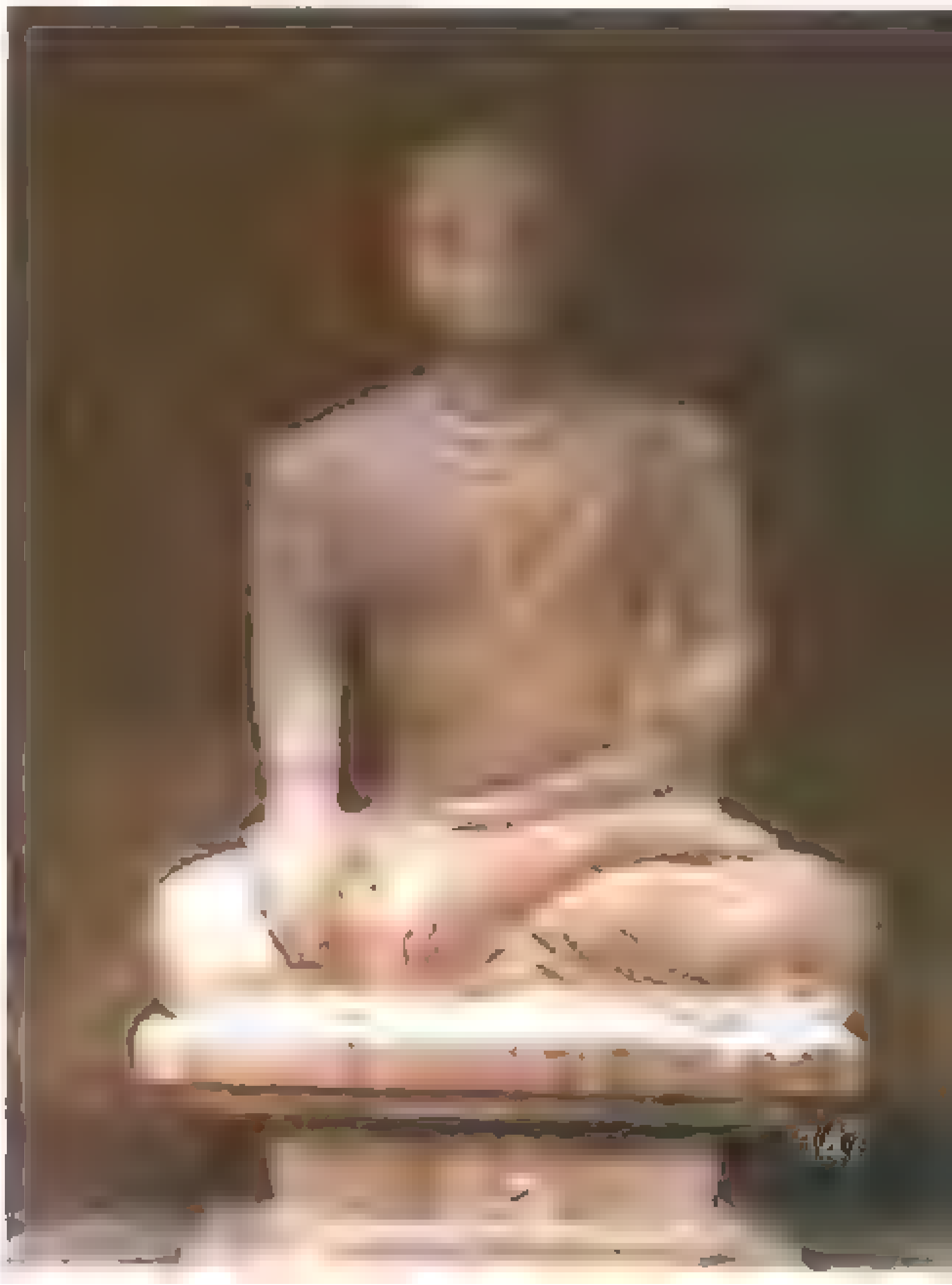
看经寺　南壁　迦叶等罗汉像

Kasyapa and other Arhats, south wall, Kanjingsi Cave

看经寺　南壁　罗汉特写

Detail of the Arhat, south wall of Ka[illegible]

宝冠如来（一） 馆藏 唐玄宗时期（712－756）



宝冠如来（二） 馆藏 唐玄宗时期（712－756）
The Crowned Sakyamuni [illegible]
Xuanzong Era of Tang Dy[illegible]

宾阳中洞　原前壁南侧皇后礼佛图

Empress's worshipping of Buddha, originally at south side of front wall, Binyangzhongdong (

宾阳中洞　皇帝礼佛图局部　现藏美国纽约大都会博物馆
[illegible] s worshipping of Buddha [illegible] collected in Metropolitan [illegible] k, America

宾阳中洞　皇后礼佛图局部　现藏美国堪萨斯纳尔逊艺术博物馆
Part of Empress's worshipping of Buddha, Binyangzhongdong Cave, now collected in Nelson Atkins Museum of Art, Kansas City, America

古阳洞　高树龛释迦牟尼佛头像
北魏景明三年（502） 2005年10月22日回归龙门

[illegible] Sakyamuni [illegible] Niche, Guyang Cave [illegible] the third year of Jingming Era of Northern Wei Dynasty (502), on October 22nd, 2005 returned Longmen

火顶洞　观音菩萨头像　唐武则天至中宗时期　2005年10月22日回归龙门

The Head of Bodhisattva Avalokitesvara, Huodingdong Cave, from Wu Zetian [illegible]

古阳洞 北壁上层 高树等造释迦佛龛线象 景明三年 (502)

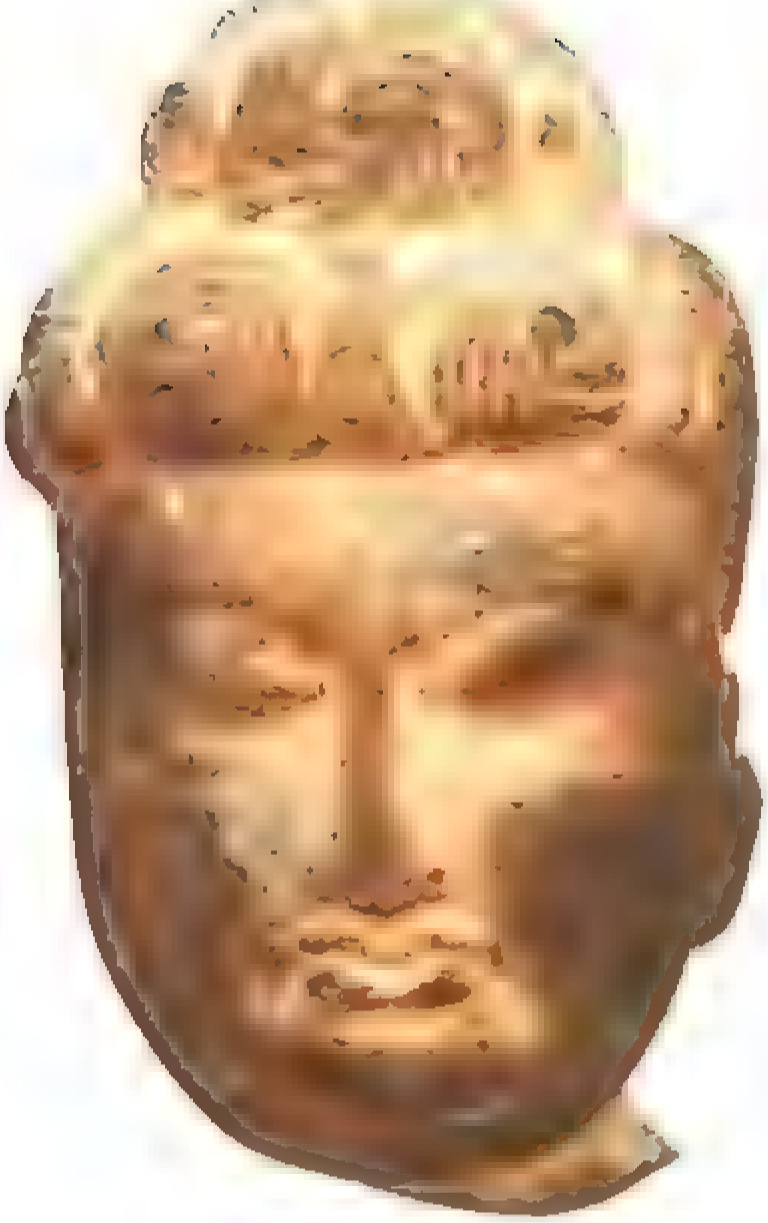
The re[illegible] statue of Sakyamuni of Gaoshusan Niche, upper part of north wall, Guyangdong Cave, the third year of Jingming Era (502)

火顶洞 北壁 观世音菩萨线像

[illegible] statue of Bodhisattva Avalokitesvara, [illegible] of Huodingdong Cave

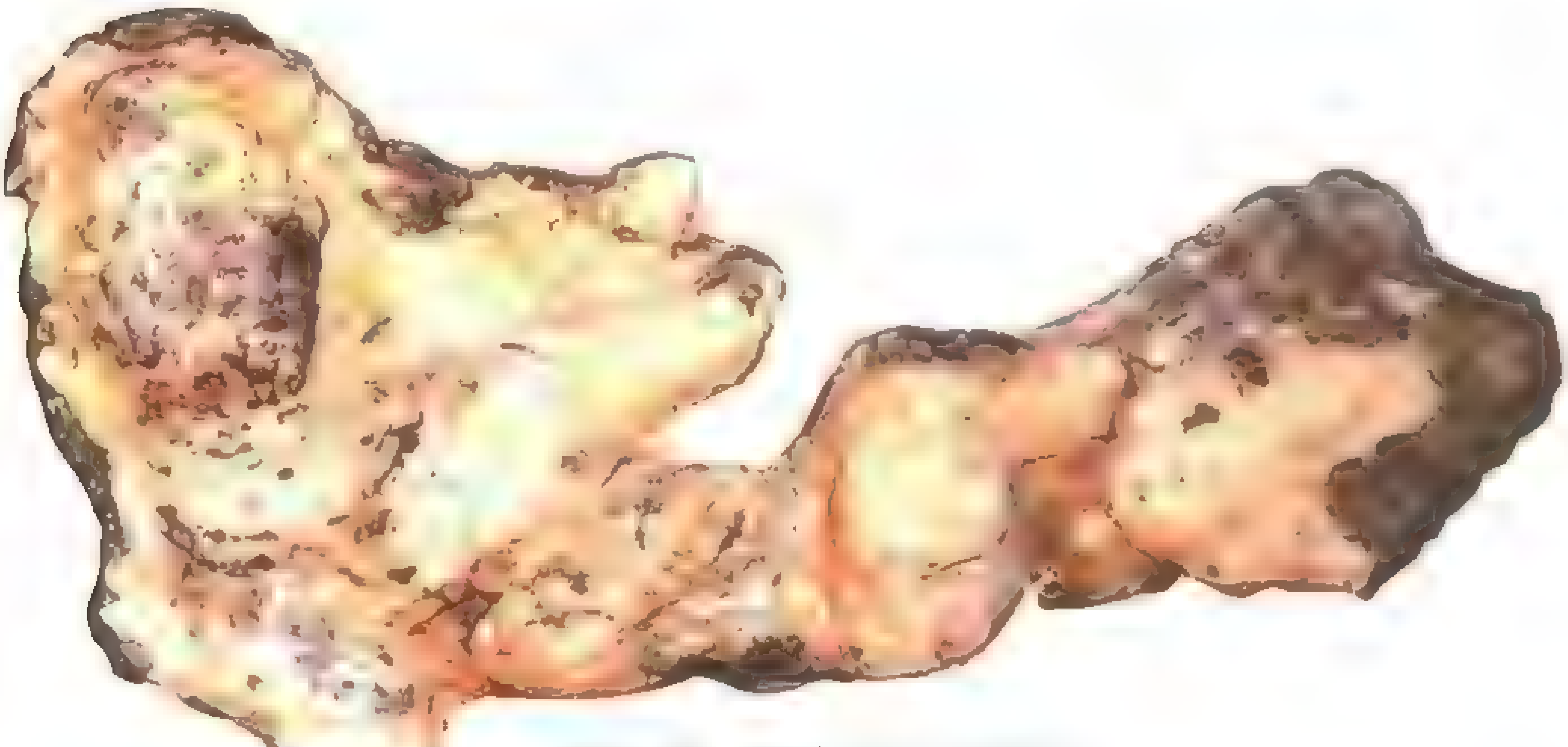
弥勒菩萨头像　北魏　2005年10月22日回归龙门

The head of Bodhisattva Maitreya, Northern Wei Dynasty, on October 22nd, 2005 returned Longmen.



佛首头像　唐代　2005年10月22日回归龙门

The head of a Buddha, Tang Dynasty, on October 22nd, 2005 returned Longmen.



飞天像　唐代　2005年10月22日回归龙门

Apsaras, Tang Dynasty, on October 22nd, 2005 returned Longmen

洞窟佛头像　唐代　2005年10月22日回归龙门
The head of a Buddha, Tang Dynasty, on October 22nd, 2005 returned Longmen

天王头像　唐代　2005年10月22日回归龙门
The head of Vaisravana, Tang Dynasty, on October 22nd, 2005 returned Longmen

看经寺　南壁　罗汉迦叶像　2001年4月19日归还龙门
Kasyapa, south wall of Kanjingsi Cave, on April 19th, 2001 returned Longmen

龙门石窟窟龛平面图

Plan view of the caves in Longmen Grottoes

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书名页
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前言
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